

THE MAKING
OF
A GREAT MAGAZINE



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OPINIONS OF THE PRESS.

Christian Union, N. Y.

HARPER'S MAGAZINE is as rich as ever in illustration, fiction, and poetry, while it also contains some important historical, industrial, and social studies.

Boston Journal.

HARPER'S MAGAZINE is always invigorating and full of energy with its descriptive sketches, fiction, and criticism.

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Monthlies may come and Monthlies may go, but HARPER'S bids fair to go on forever, and to become better with every new moon.

Christian Advocate, Pittsburg.

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HARPER'S MAGAZINE is warmly praised not only for its interesting articles, but for the quantity of its illustrations. Many of them have never been excelled in a magazine.

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HARPER'S is received, and one has to search diligently for some phrase not worn out to describe its excellence.

Christian Advocate, Nashville, Tenn.

HARPER'S leads the illustrated magazines of the world.

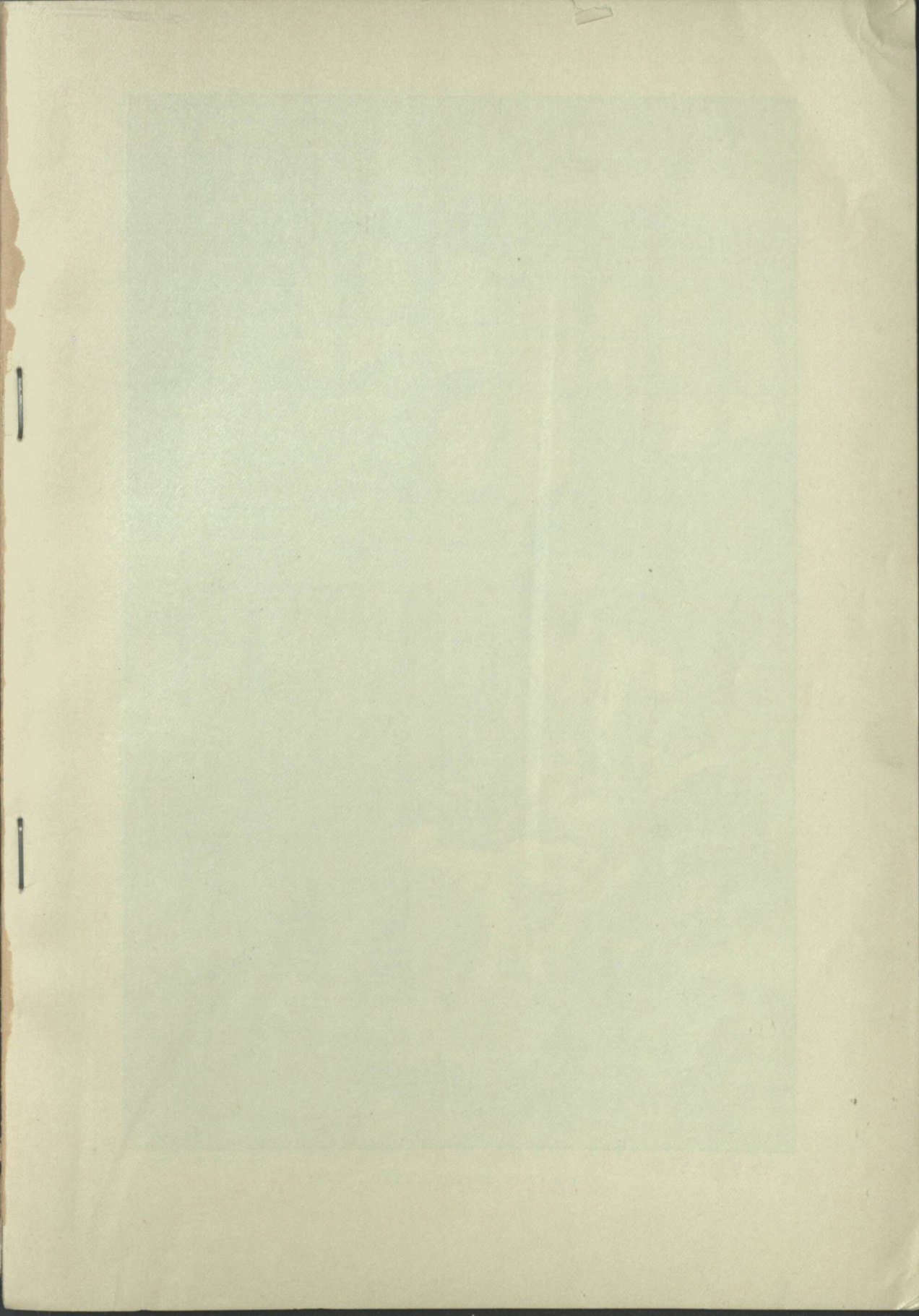
Boston Evening Transcript.

The sterling old favorite (HARPER'S) is never found wanting, and the source from which it draws so many good things seems inexhaustible.

Evangelist, N. Y.

The wealth of capital, brains, taste, knowledge of the times, and of the subjects adapted to reveal the times and to instruct them, which is laid up in one year of Harper's serial publications, can impress us properly only by turning over leisurely the pages of the annual issues. The MAGAZINE is a moving panorama of the world's best life, in literature, art, science, politics, industries, travels, archæology, sociology, and biography. We cordially commend it as among the luxuries of life that soon become necessities.

[Continued on Third Page of Cover.]



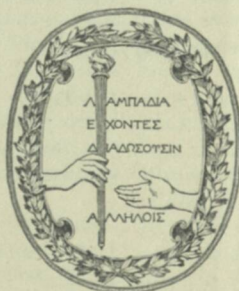


Drawn by Edwin A. Abbey.

Engraved by Frank French.

THE MAKING OF A GREAT MAGAZINE * * * * *

Being an inquiry into the past and
the future of HARPER'S MAGAZINE.
With specimen illustrations and a partial
analysis of the contents in recent years



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THE
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NEW YORK

THE MAKING OF HARPER'S MAGAZINE.

A MAN of vast learning, who occupied the highest scientific position the government of the United States could give, who edited for many years a department in HARPER'S MAGAZINE, had once presented to his notice by Congress a subject requiring particular study.

Though Professor Baird's knowledge was comprehensive, the matter he was asked to fathom had many novel characteristics. Individual facts, no matter how widely scattered, the Secretary of the Smithsonian Institution had at his finger-ends; but now he was called upon to look over the entire ground of one branch of research. He was required to formulate the laws governing the subject. Some of the colleagues of this distinguished man, appalled by the magnitude of the task imposed on him, asked how he was going to do it.

Professor Baird's reply was characteristic. "I look," he said, "on the subject as a huge cheese, and I shall try to think that I am a mouse. I see no want of dignity in comparing myself to a mouse, for the first thing I shall do will be, like a mouse, to scamper around that cheese. What I want to do is to get inside of it, to work myself, if I can, into its very core. I shall try and familiarize myself with its size and shape. By dint of finding out a little about it at first, more and more of that cheese will, I trust, become apparent to me. Sooner or later I may find an entrance. That opening made, after a while I hope the contents of that cheese will be mine."

Accustomed as many are to the discussions of subjects appertaining to general literature, no one could be otherwise than diffident in an endeavor to describe what has been presented to the people of this country in the seventy-nine volumes of HARPER'S MAGAZINE. A publication ap-

pearing in monthly numbers, which has continued without a break for over the third of a century, providing its plans have been well conceived and intelligently carried out, can be nothing else than the record of the world's progress, emphasizing every step made in its onward march.

It is, then, without any counterfeited diffidence that the task is undertaken of presenting some idea of what HARPER'S MAGAZINE has done in the past. To prophesy what might be its development in the time to come would be impossible. As it has grown far beyond what its originators ever supposed were the limitations of a magazine, so in the years yet unborn HARPER'S MAGAZINE *must still* keep growing, in order to meet the newer, the unknown requirements.

One practical way of presenting to public notice the scope of HARPER'S MAGAZINE would be to take the data discoverable in its Index. To study this would be, from its extent, difficult, for this Index covers every subject man is capable of understanding. It is encyclopædic.

If an attempt be made to philosophize on the choice of subjects, it may be said that HARPER'S MAGAZINE really has little to do with the exact selecting of them. What it has tried to accomplish has been to follow new fields of human interest just as they presented themselves. It has striven to be in sympathetic relationship with the intellectual wants, not of a single community, but of all of them. It has to satisfy human curiosity. The world "wants to know," and HARPER'S MAGAZINE must and does answer all questionings. It does not arrogate to lead men's thoughts, save in regard to higher moral questions; for all else it is in a measure led itself.

It is by no means a hap-hazard art



Drawn by F. D. Millet.

Engraved by G. Krull.

A RUSSIAN PEASANT (Vol. LXXIV., p. 715).

which selects what are the topics of the highest interest of the day, of the week, the month, or the year, but the aim of those who direct the course of the Magazine is to be "in touch" with its countless readers.

Instruction is to-day meanly, even imperfectly, imparted if not presented in a

tangible, visible way. Descriptions are but vague unless one sees something like the thing written about. Geography would be an abstract study without an atlas. A child might labor on for years vainly trying to understand the configuration of the United States, had he no map.

Why should we have given the go-by



LAKE VIEW PARK, CLEVELAND, OHIO (Vol. LXXII, p. 581).

in modern language to those apt words "a picture-book," or use them to-day in a rather derogatory sense? The reason is that illustrative art, as far as it was introduced into books, had not, thirty years ago, kept pace with the text. Considered in its illustrative signification, "a picture-book" should mean quite as much as a picture-gallery. Endeavor then was made in HARPER'S MAGAZINE to bring the art of wood-engraving to a high degree of excellence. This Magazine has reconstructed an art which was torpid and languishing, and has given it life and vigor. To-day American wood-engravers have no equals, and their choicest productions find their appropriate places in HARPER'S MAGAZINE.

Returning to the Index, and looking it over in a cursory manner, taking a few of the subjects in alphabetical sequence, this Index begins with Aeronautics and concludes with Zoology. It holds within itself the alpha and the omega of all knowledge. Omitting many subjects, here is Africa, Agriculture, American Rebellion, Amusements, Anecdotes, Anthropology, Autographs, Aquatics, Archæology, Architecture, Asia, Astronomy, Battles, Biography, Botany, Castles, Cemeteries, Ceramics, Character Sketches, Chemistry, China, Churches, Commerce, Costumes, Drama, Decorative Art, Education, Egypt, Engineering, Finance, Fine Arts, Fisheries, France, Geology, Germany, History, Hunting, Industrial Art, Journalism, Lakes, Literary Notes, Maps, Museums, Medicines, Mechanics, Military Science, Mining, Moral Science, Navigation, Numismatics, Obituary Notices, Painting, Palestine, Polar Exploration, Portraits, Psychology, Railroads, Reviews, Revolutions, Russia, Science, Sculptures, Social Philosophy, Statistics, Telegraphs, Travel, Turkey, Volcanoes, West Indies, Zoology.



THE GARFIELD MONUMENT, FOR LAKE VIEW CEMETERY, CLEVELAND, OHIO (Vol. LXXII, p. 581).



From the painting by John S. Sargent.

Engraved by Frank French.

These topics are, as it were, but the occasional trunks of trees raising their heads over what might be called a forest of information. When the subjects are looked at themselves, then only can their ramifications be discovered. From these trees start the many branches, which are countless.

With succeeding years HARPER'S MAGAZINE has acknowledged the progression of ideas, and novel treatment of old subjects necessarily presented themselves.

The world knows more to-day than it did a quarter of a century ago. It is, then, a good criticism on the vitality of any particular science to declare that it is still growing. As additional facts are discovered, either new books or new chapters must be written on former subjects. HARPER'S MAGAZINE must, then, be abreast with modern thought, and keep the record of it.

There can be no great discovery of modern times, on the one hand, of a purely scientific character, or, on the other, of practical adaptation to man's wants, which does not find its place in HARPER'S MAGAZINE.

Examples of this to be found in this Index are endless. For instance, the commerce of the world awaits to-day such novel developments as must arise from the cutting through of that narrow strip of land which, joining North and South America, divides a continent from the Atlantic and Pacific oceans. In HARPER'S MAGAZINE there can be read all the historical data regarding this isthmus, as when the Spaniard first tracked his way through it. Early Darien, Panama, Nicaragua are fully described. Here is the thrilling story of the exploration made by Lieutenant Strain in 1854; here are the engineering data giving the plans for the Panama Railroad. Through the many volumes page after page is presented of the many efforts made, until in the progression of time we come to the Lesseps canal, or that novel work now to be undertaken by our own people.

The Magazine sums up the entire history of all the efforts evolved to girdle



WILLIAM DEAN HOWELLS (Vol. LXII., p. 381).

the world; the subjects treated by the ablest engineers, or by those who have been the first to fight their way through the wilds, when there was but the barest conception of the work entertained. In some future number of HARPER'S MAGAZINE man's finished achievement will be heralded, and even then the last word will not be printed.

Taking again this one subject of piercing a canal through from sea to sea or ocean to ocean, in America or in Africa, for its fuller comprehension the historical, geographical, climatic, diplomatic, mechanical, social, financial, and other elements have to be considered. All of these will be found treated under their respective heads.

Is it the manners or customs of races of men that require study? The Index shows not less than three hundred references. If it be as regards mechanics that inquiry be made, from Whitney's cotton-gin to Whitworth's gun no important human invention has been overlooked.

Take medicine. When HARPER'S MAGAZINE was first published, anæsthesia was but a tentative thing. Here is the history of it when ether and chloroform were first used. Here are, too, the records of the great authorities on diseases, concluding with the work of Pasteur.

Would a reader inform himself in regard to navigation? In these volumes can be read the past history of the men who sailed in search of new lands, with the older methods of ship construction. Here is the history of the merchant and naval fleets of all countries, with the practical and scientific data. The clipper-ships of the times that are gone have their stories told, until, to wind up the subject, in a recent number of HARPER'S MAGAZINE an English constructor of ships and an American admiral, the highest authorities on naval matters, told what are the great iron-clads of to-day, their methods of building, and their armaments.

It is necessary to hark back to the past in order to explain what is being done by this Magazine to-day.

Under the one comprehensive heading of "Travel," there has been written in HARPER'S MAGAZINE an entire cosmography. From Abyssinia to the Zuyder-Zee all foreign lands are presented. These are not dry details, the bare configurations of territory, but articles written by intelligent travellers. Here are the prints of the mountains, rivers, lakes, and the best conception can be obtained of what they look like.

It happens frequently to-day that the world has an interest in some new country. At once HARPER'S MAGAZINE sends some one to that land who has the best powers of describing what he sees. Following him goes the artist, and the pen and pencil work in unison, and both find a place in HARPER'S MAGAZINE. No matter how diverse are its requirements, it is the particular function of this Magazine to meet every demand.

Subjects of home interest the Magazine treats thoroughly. Topics which interest men in this country, which occupy their minds, must be told about in the pages of the Magazine. When they are of an industrial or social character, as there must always be two sides to any question, such subjects are treated in a strictly impartial manner. The ablest representatives write their respective views for HARPER'S MAGAZINE.

Political economy, a subject now agitating the world, finds in this Index endless references. The treatment of all these important matters is largely and broadly worked out, as free from bias as possible; for HARPER'S MAGAZINE cannot

represent or be subservient to the interests of any particular class.

In its Historical Record, the Index fills over thirty-three pages. No event of importance has happened during the last thirty years which does not find its place. Month after month in chronological order have been presented the essential facts which make up history. If more extended information be required, there are special articles where historical subjects have been exhaustively treated.

In Biography there is the same completeness. The Magazine has not restricted itself to the record of the men of to-day alone, but has also occupied itself with the study of the great characters of the past.

HARPER'S MAGAZINE, though absolutely unsectarian, tells of all the great religious movements; and the cathedrals, churches, sacred edifices, monuments of Europe, the mosques of the East, the temples of Japan, China, India, are described, with fitting illustrations.

That higher phase of art which is architecture has been fully appreciated by HARPER'S MAGAZINE, and from the Taj Mahal to the most recent public building, providing the latter be of general interest, their descriptions, with finished pictures, appear.

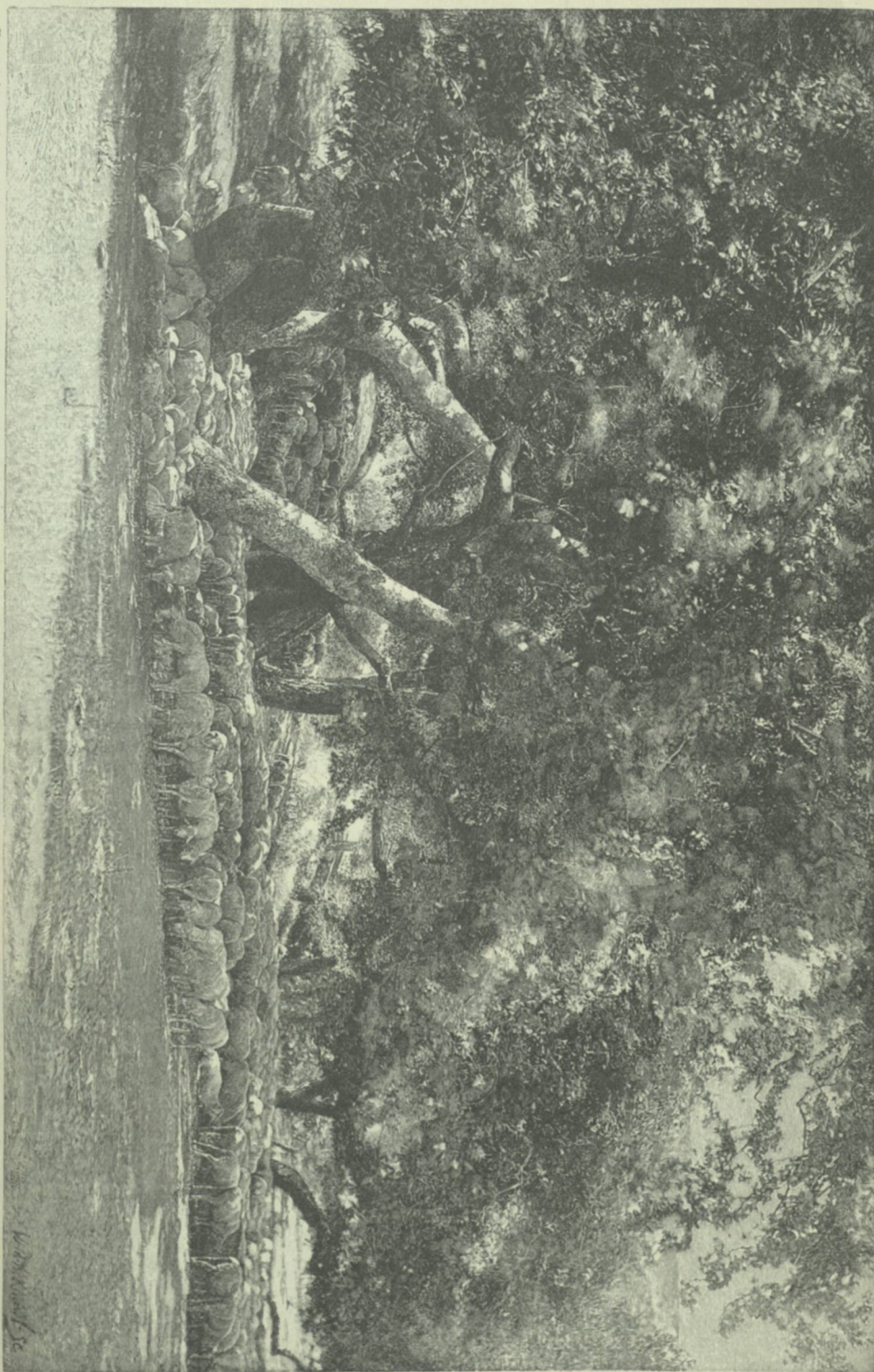
In Fine Arts there have been passed through the pages of this Magazine all the works of the great artists. The methods of painters, sculptors, engravers, of bronze-makers, their lives, are given. HARPER'S MAGAZINE becomes in part an art journal, for its pages present, in a keenly illustrative sense, the truest copies of the *chefs-d'œuvre*, not of the past alone, but of the present.

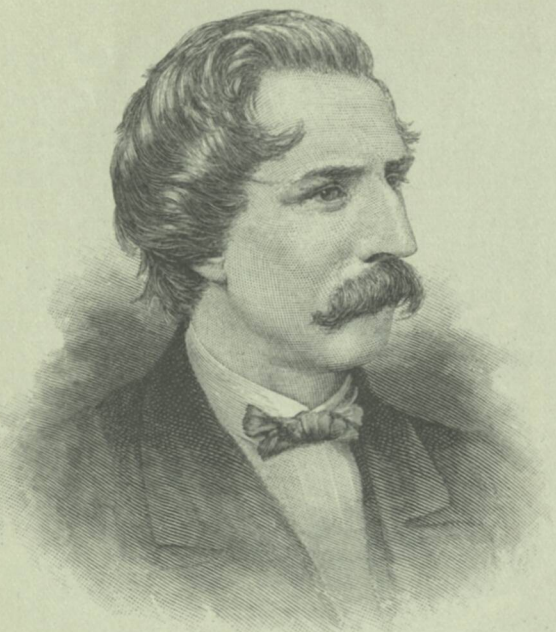
As to those major and minor subjects, almost indescribable from their variety, matters which influence us, however, in no small degree, there has been for many years an exponent in HARPER'S MAGAZINE which has no rival. Here the life of the American people is shown reflected, as it were, by a thousand prisms. If it has laughed at passing foibles, it has inculcated the closest adherence to the highest moral law. Those many essays found in a special department of the Magazine, and entitled "The Easy Chair," have had to do not alone with the book education of the people of the United States, but have influenced the hearts of our men and women. In those distress-

From a photograph.

SCENE IN HOPE RANCH, SANTA BARBARA, CALIFORNIA (Vol. LXXV., p. 383).

Engraved by W. M. Allman.





CHARLES F. BROWNE ("ARTEMUS WARD").
Vol. LXXII., p. 574.

ing times which are past, HARPER'S MAGAZINE held men true and stanch to their duty, and when the crisis had passed, it strove to teach the lesson of forgiveness.

When a phrase is often repeated, it is popularly adopted, because it is the best suited for homely use, and so it may be said that HARPER'S MAGAZINE is a publication "which can be safely brought into the family."

The Magazine has, too, what may be designated as durability. It keeps well. Never ephemeral, a number of it is not for to-day alone, but for all time. It is written to last. It furnishes information not alone for the date of its issue, but for time to come.

So far, the consideration of HARPER'S MAGAZINE has been rather directed toward such instruction as its pages afford. But there is another phase by no means of less importance. The world does not always want to study its lessons, collect its facts, or shape its arguments. The mind requires its hours of relaxation. There is as much need for mental as for physical recreation. In the many provinces of human knowledge HARPER'S MAGAZINE has striven toward proficien-

cy. At the very beginning, this publication appreciated the necessity of providing its readers with fiction, and it held that such fiction must only be drawn from the purest sources.

"The scope of fiction is as broad as Life and Imagination, and its influence is finer and profounder than that of all other literature. Fiction is the final fact of human education.... It is no more waste of time to read a good novel than to read a good poem, or to look at a fine sunset, or to yield to a noble impulse, and the instinctive love of the world answers the objections to story-telling as the bobolink disposes of the Quaker objection to music. What are the novelists but the story-tellers on the long march and bivouac of life?"

These are the words to be found in the "Editor's Easy Chair," written over a quar-

ter of a century ago, when Thackeray and Anthony Trollope were contributing their serial stories to the Magazine.

When in 1850 the first number of HARPER'S MAGAZINE was issued, Washington Irving had just published his complete works. James Fenimore Cooper's last romance was written in 1850. Ten years before, Edgar A. Poe had completed his wonderful stories with the *Tales of the Grotesque and Arabesque*. Charles Brockden Brown and his works belonged to a period which was more remote. American writers of fiction in 1850, thirty-nine years ago, were few and far between, but the instruction of a new people was to have its beginning.

It happened that at the birth of the Magazine opened one of the most brilliant periods of the Victorian age of letters. At once the works of great writers of English fiction were, through the medium of HARPER'S MAGAZINE, placed in the hands of the American people. Charles Dickens, William Makepeace Thackeray, Sir Edward Bulwer Lytton, Bart., George Eliot, Wilkie Collins, Charles Reade, Anthony Trollope, gave their aid to this Magazine.



From a photograph.

HOLSTEIN-FRIESIAN CATTLE—A GROUP OF THE AAGIE FAMILY (Vol. LXXVII, p. 367).

Engraved by A. E. Wood.

In HARPER'S MAGAZINE appeared "Bleak House," the famous Dickens "Christmas Stories," "Little Dorrit," "Our Mutual Friend," besides many other of Dickens's shorter works. Thackeray's "Adventures of Philip," his "Denis Duval," "The Four Georges," "The Newcomes," "The Virginians"—all imparted their lustre to the pages of HARPER'S MAGAZINE.

Bulwer's "My Novel," and George Eliot's masterpieces, "Romola" and "Daniel Deronda," with Trollope's "Orley Farm," "Small House at Allington," and four more of his novels, had places in HARPER'S MAGAZINE.

HARPER'S MAGAZINE was that medium which certainly introduced these distinguished writers to the many, and made the men and women of the United States, not of a single class, but of all grades of life, more familiar with the leading creators of English fiction of twenty-five years ago than were they to the special readers at the place of their original production.

These creations conceived by the masters of romantic literature induced other men in this country to devote their attention to the art of fiction. There were prizes to be won, and native authors strove to secure them. If the Magazine had carefully tilled the soil, it was producing the seed to be planted therein.

Writers were found, not abroad alone, but at home, whose choicest productions were at once given their appropriate places in HARPER'S MAGAZINE. Fiction, then, the best, the most wholesome, the most interesting, has always been one of the distinguishing characteristics of this Magazine.

Among the contributors may be found Justin McCarthy, Miss Woolson, Donald G. Mitchell, F. R. Stockton, Charles Nordhoff, Bayard Taylor, Miss Thackeray, Hugh Conway, Henry James, Mary Mapes Dodge, Mrs. Gaskell, Alice Cary, R. D. Blackmore, George W. Curtis, John Hay, William Black, T. B. Aldrich, Mrs. Craik, James De Mille, J. T. Trowbridge, Richard Grant White, Mrs. Burnett, James Payn, Julian Hawthorne, James Ticknor Fields, W. D. Howells, and many others.

In this one department of fiction HARPER'S MAGAZINE has been the receptacle of what was the best in romance literature of the last thirty-eight years, and it is the medium of the highest class of fiction.

There must exist various tastes in literature, and there having been a want for what is known as the short story, a pleasing fiction, not over-extended of its kind, to be read at a single sitting, this special novelette has been created in no small part by HARPER'S MAGAZINE. Its excellence is so marked that English critics are forced to acknowledge that it is the American author who can best construct "the short story."

It has been said that "the American was an old race though a young nation," and that it "began with too much civilization for the historic school of poetry, and that it had not attained enough cultivation for the philosophic." Such was the dictum, due to an English critic of forty years ago. If poetry, or the creation of it, belongs to a national temperament developed through a higher education, early appreciation of poetry was never wanting in the United States. Not one, but many, of the famous lyrics of the American poets were originally printed in HARPER'S MAGAZINE. To its pages Longfellow, Bryant, and Tennyson have contributed. The verses of the poets of England and America have strewn its pages with their most delicate flowers.

Among many names are to be found those of John G. Whittier, R. H. Stoddard, Alice Cary, Austin Dobson, E. C. Stedman, T. B. Aldrich, Henry T. Tuckerman, Paul Hamilton Hayne, John G. Saxe, Andrew Lang, Sidney Dobell, Oliver Wendell Holmes, Mrs. Piatt, Will Carleton, Walt Whitman, Bret Harte, Bayard Taylor, John Hay, W. D. Howells, R. W. Gilder, etc., etc.

Those famous poems of the past, "old-fashioned poetry, but choicely good," such as are household words, those immortal lines, the heritage of an English-speaking race—these wake up once more, and greet the readers of HARPER'S MAGAZINE. Seriatim these grand old songs have been taken up. Illustrated by the ablest artists with appropriate designs, these much-cherished verses delight a new generation as they did the readers of them a century or more ago.

The drama, its history, its present status, the lives of the great performers of the past, the actors of to-day, from the early period of Greek theatre to the comedy or the comedian now in vogue in Paris, in London, in New York, all find their appropriate places in this Magazine. The



Drawn by A. B. Frost.

CHRISTMAS CARIVAL IN THE NEW YORK STOCK-EXCHANGE (Vol. LXXI., p. 845).

Engraved by Henry Wolf.



Drawn by Schell and Hogan.

Engraved by W. R. Bodenstab.

LANDING IMMIGRANTS AT CASTLE GARDEN, NEW YORK (Vol. LXIX., p. 47).

actor can find his exact costume, the theatrical decorator what should be the proper design for his scenery. Here the reminiscences of Booth, Fichter, Garrick, Kean, Kemble, Macready, Mathews, of Rachel, Ristori, Siddons, are all preserved. Those glorious voices that have thrilled the world, the instrumentalists who have delighted us, the instruments themselves, the music of Palestrina, the last opera of the German, the French, the Italian composer, are discussed, criticised, and if the occasion permits, carefully illustrated.

"A good laughter, an honest one, is wel-

come everywhere." It can be no longer said that Americans are not good laughers. American humor is peculiar, and has a racy flavor of its own, original to the people. It admits of no twang of coarseness. HARPER'S MAGAZINE, as it is made for all tastes, has not neglected this, the comical side of life. From its beginning, one department of the Magazine has borne for title, "Editor's Drawer." Here has been preserved the embodiment of American humor, and nowhere more than here has the most careful selection been made. This "Editor's Drawer" is,

as it were, the comic history of the United States and of the rest of the world for the last thirty odd years. Here too are to be found the caricatures, but caricatures always conceived within the strictest limits of propriety. It is interesting to note that illustratively these early designs of an amusing character sometimes bear the names of those who later on have achieved success in other departments of art. Besides home contributions, the work of Mr. Du Maurier now appears in HARPER'S MAGAZINE, and this artist emphasizes a specially amusing side of English life.

Widened, broadened, and improved, the "Editor's Drawer" is still one among the many parts of the Magazine widely read, and the laughter it provokes is in fitting contrast to the more serious material.

In this endeavor made to give the public some acquaintance with what are the salient features of

HARPER'S MAGAZINE, a publication having but these ends in view, the education with the amusement of the reader, what has been written so far has been mainly devoted to its past record.

The credit given any one, the reliance placed in his capabilities, depends mainly on the character he has gained in the past. Credit is then retrospective. It is not the promise of what is to be done in the time to come which brings with it public favor. We accept only the acts of the years that have gone by as a guarantee for the future.



From a photograph.

Engraved by V. Bernstrom.



Drawn by W. Hamilton Gibson.

Engraved by W. H. Morse.

FROLIC IN THE SNOW (Vol. LXXII., p. 73).

progress. The first consideration, paramount to all others, is that a magazine should be clearly printed. This is a subject which at first sight might seem of easy accomplishment. Actually it is a problem the difficulties of which increase in direct proportion to the quantity of matter to be printed within a given time.

As HARPER'S MAGAZINE, in addition to the printed text, contains many engravings, the fineness or color, delicacy or strength, of these prints have to be retained, no matter how many thousands on thousands of the Magazine have to be struck off within a comparatively narrow margin of time. Here the public may appreciate how troublesome is the task.

If the production of a highly illustrated work of art becomes only a question of how well it can be printed, the element of time not being an important factor, the output of such a book presents no major difficulty. Now unlimited time, since the very first issue of the Magazine, never has been at the command of its publishers. As with every month there came an increased demand for the Magazine, new inventions, devices, processes, had to be carried out in order to finish its publication on time. Though minutes had to be counted, a perfect Magazine, in a strictly typographical sense, had to be turned out, and the utmost attainable manufacturing speed compatible with the best work was a necessity.

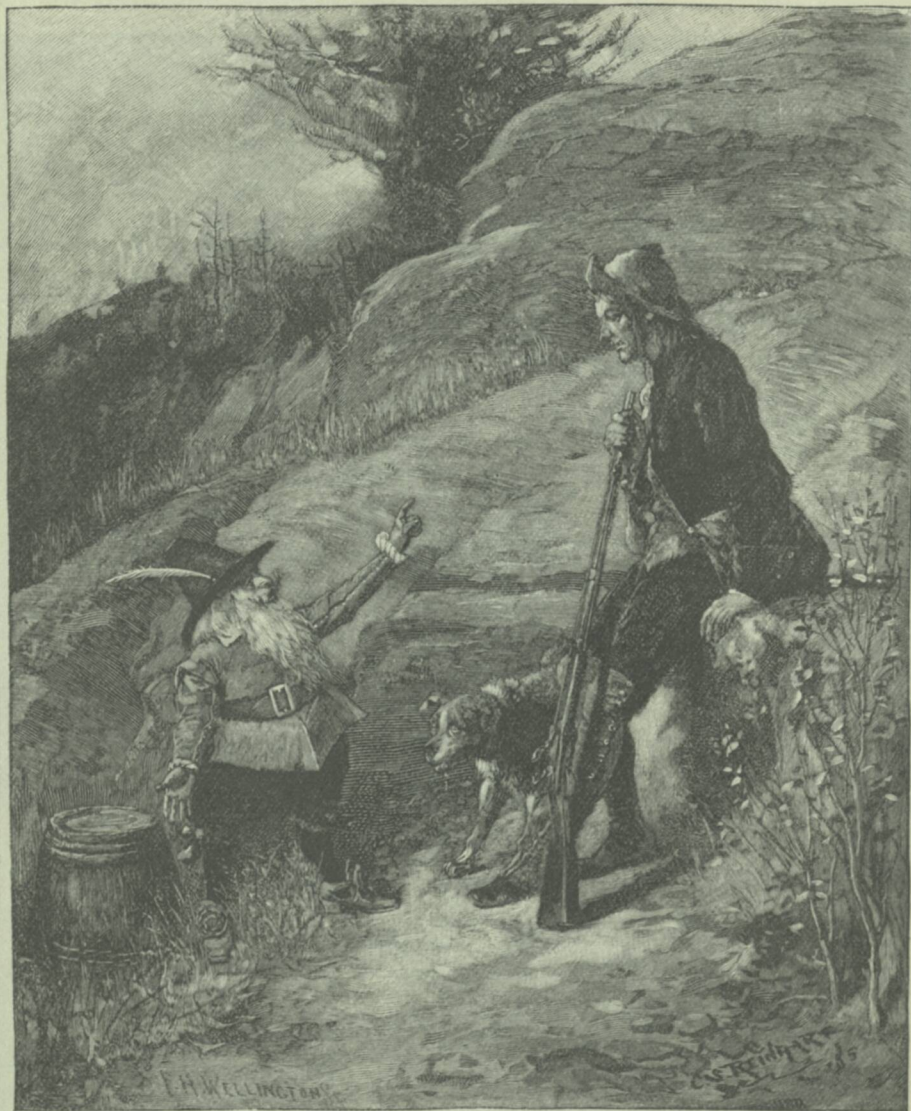
The literary advance of HARPER'S MAGAZINE being due to mental development, its material one arises from mechanical something of a dual plan is adopted. No machine yet devised will print absolutely perfect impressions of such delicate



Drawn by H. M. Piger.

HAULING IN THE YULE-LOG (Vol. LXX., p. 15).

Engraved by V. Bernheim.



Drawn by C. S. Reinhart.

Engraved by F. H. Wellington.

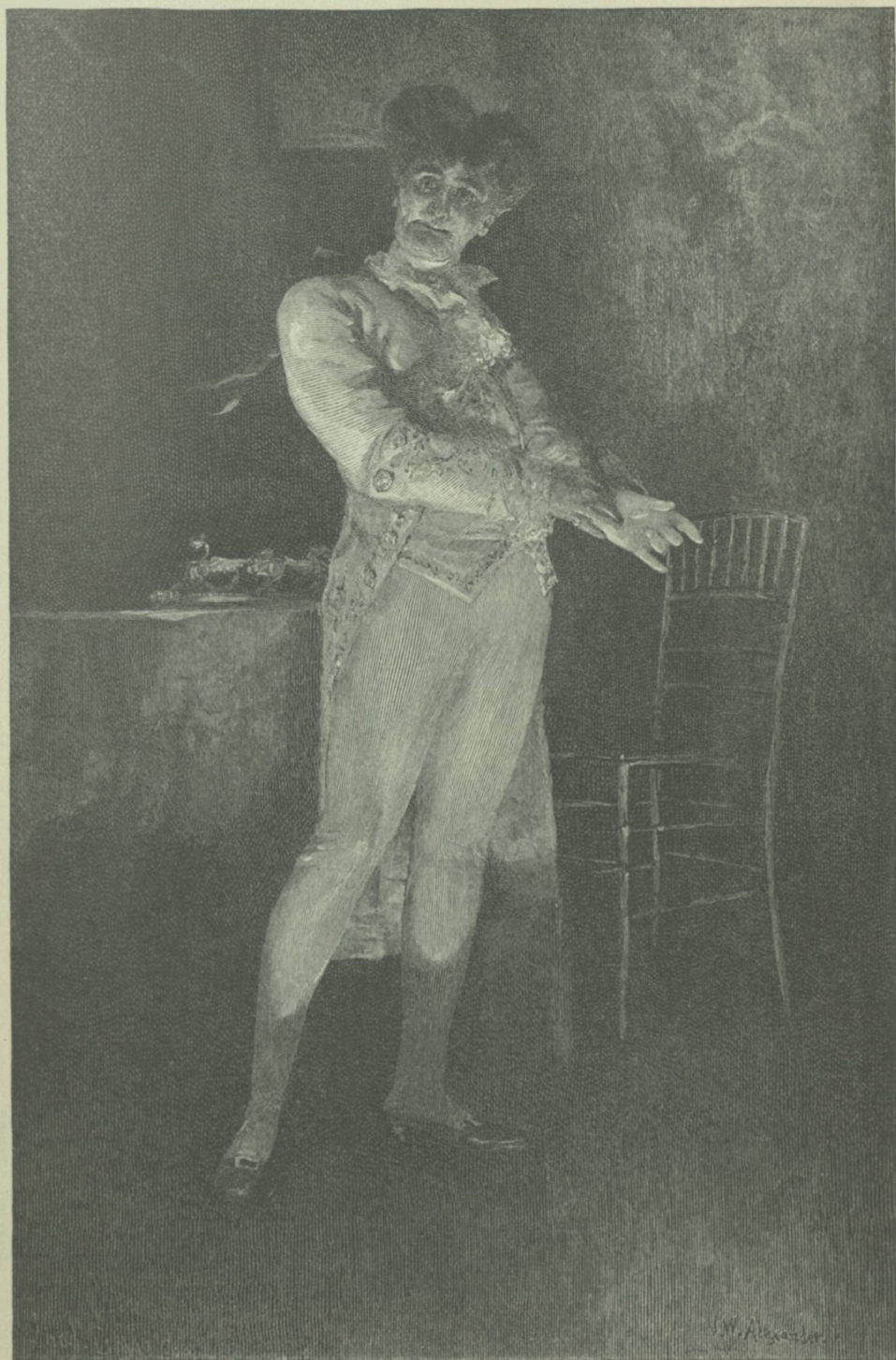
RIP VAN WINKLE (Vol. LXXII., p. 887).

wood-engravings as HARPER'S MAGAZINE presents, if presses are driven at too high a speed. Effects then would be obliterated. Over the printing of engravings, care, which means time, has to be spent. For this reason many of the single-page illustrations such as are found in the Magazine, together with those forms containing the engravings, are subjected to a slower process of printing than the bulk of the Magazine having the text alone.

Speedy as are the printing-presses which

work off HARPER'S MAGAZINE, these machines, running with the regularity of chronometers, every movement of the pressmen representing the highest skill, it takes twenty-six presses all of three hundred working hours to finish and complete a single number. To tend these machines one hundred of the most expert pressmen are employed.

In printing, though the mechanism is as perfect as human ingenuity can devise, constant supervision is used. The least



From the painting by J. W. Alexander.

Engraved by J. P. Davis.

JOSEPH JEFFERSON IN "BOB ACRES" (Vol. LXXIII, p. 326).



Drawn by C. S. Reinhart.

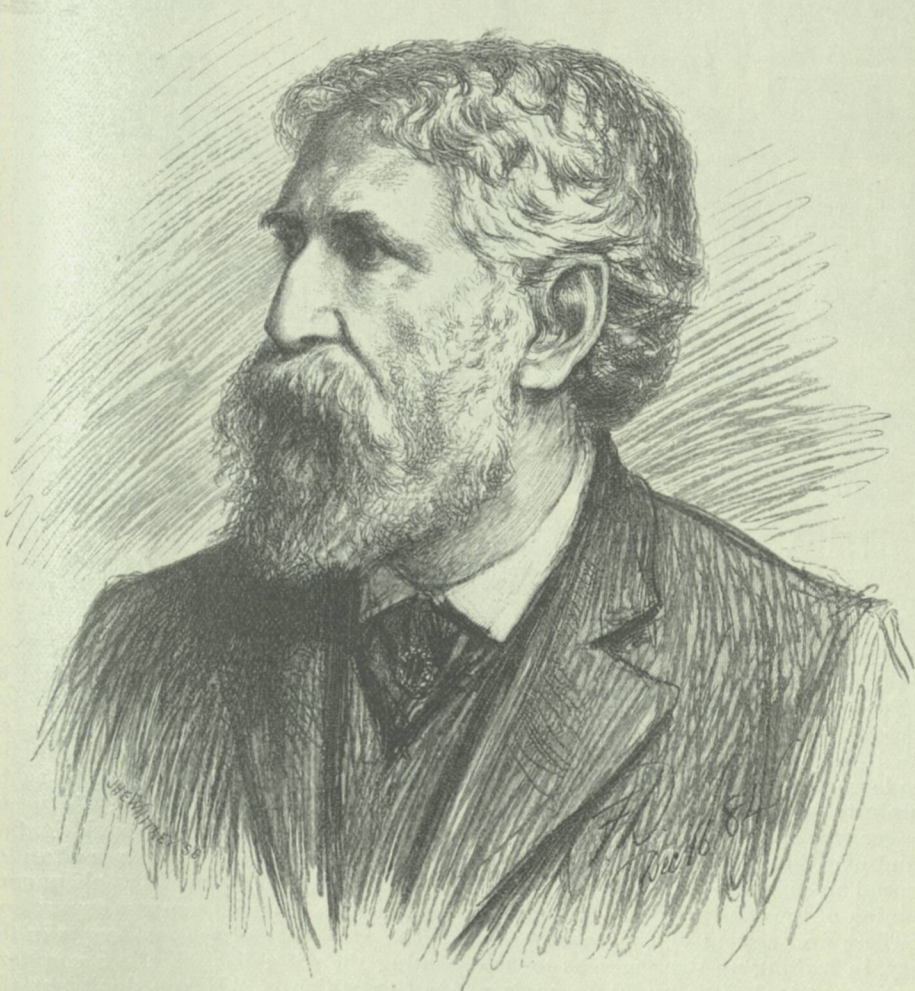
FIVE O'CLOCK TEA.

Illustration to "Their Pilgrimage," by Charles Dudley Warner (Vol. LXXIII., p. 114).

irregularity in the working of the press, too much or too little ink, if these apparently minor circumstances did not harm the text, they would ruin the excellence of the engravings. To obtain in black and white a perfect fac-simile of all the delicacy and grace the human hand has

cept monotony of color in wood-engraving. It is quick enough to say, "This illustration may have been well engraved, but it has been spoiled in the printing."

In black and white, then, there are gradations of tints. To bring this about, wood-engravings, when mechanically



Drawn by F. Dielman.

Engraved by J. H. E. Whitney.

CHARLES DUDLEY WARNER.

given to the block of boxwood, this requires special solicitude.

Uniformity of pressure is exactly one of those things which would produce the poorest effects. American taste has been thoroughly educated, and HARPER'S MAGAZINE takes credit for having made it properly critical. The public does not ac-

cept printed by the hundreds of thousands of impressions, require certain careful handlings.

Before the engraving is subjected to the press, such portions as the lights must not receive the full impact of mechanical pressure. By means of overlaying, grays and whites are imparted. For the darker

a subject is presented of which the general public knows comparatively little. It is not alone the literary material which makes the Magazine so conspicuously excellent, but combined with this is the pictorial part.

Back of the wood-engraver comes the artist; but the wood-engraver, as it will be presently shown, does not occupy the same relative position to the artist as the compositor does to the writer.

Illustrations for HARPER'S MAGAZINE require an endless amount of thought, time, and judgment. If the subject be a romance, a story, to be adorned with engravings, those incidents which are considered the most striking are suggested to the artist. The sketches sometimes only indicate the subjects, or at other times in a finished condition are sent in for approval. If accepted by the art department of HARPER'S MAGAZINE after careful criticism, they are sent to the wood-engravers.

For ordinary work it would be possible for a publishing house to have regularly in its employ its staff of engravers; but for the very highest order of the engraver's skill such conditions are not any more possible than it would be to have a corps of authors or artists.

Engravers, each having some special excellence, prosecute their calling in various cities of the United States, in London, in Paris, and for a certain order of work HARPER'S MAGAZINE sometimes has its block engraved out of the country.

If some of the subjects to be engraved are made by means of photography, it might be believed that the necessity for an artist would not exist. What has to be evaded in all artistic work is a tendency toward mechanical effect. In a facsimile—say, the photograph of a building or a landscape—certain angularities have to be corrected, and effects have to be heightened or lowered, and to do this the skill of a consummate artist becomes necessary.

There are certain prints where absolute faithfulness is a *sine qua non*, and in HARPER'S MAGAZINE these objects are engraved exactly as the camera or instantaneous photography has made them.

Just as varied as is the purely literary matter presented to HARPER'S MAGAZINE for publication is the illustrative one. A want having been created for engravings, a picture mail comes to HARPER'S MAGA-

ZINE with the same regularity as does the written one.

Months of assiduous toil are spent by the engraver over a single block. It is a work which never can be hurried; that is, if the engraver be a conscientious artist; and to illustrate HARPER'S MAGAZINE a wood-engraver must have distinguished merit.

The public, looking at a print in HARPER'S MAGAZINE, appreciates its general effect, and knows nothing of the many days expended on its production.

From first to last, until it appears in the Magazine, it is a subject requiring months of constant solicitude.

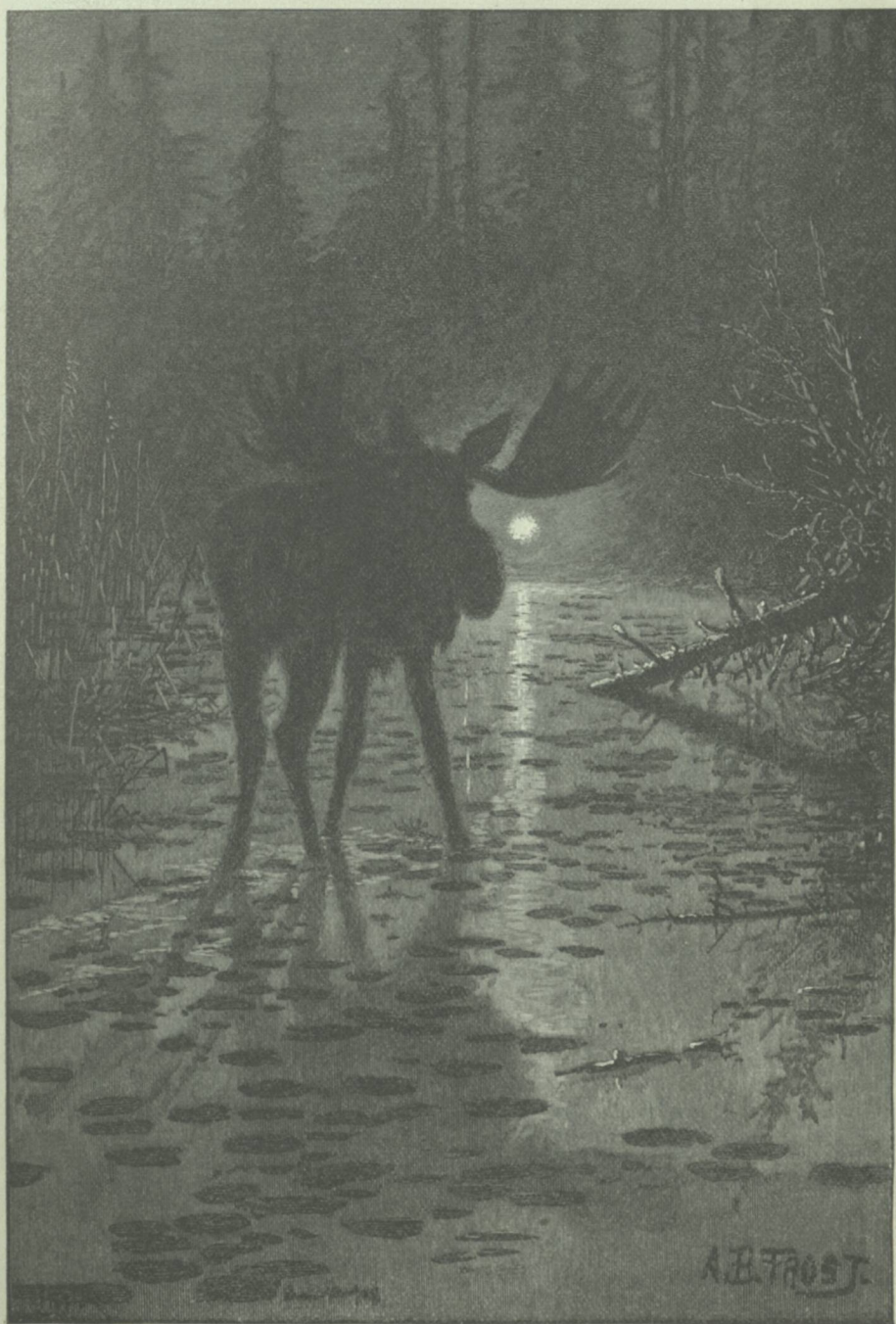
The series of poems and plays, the classics of the English language, now in course of republication in HARPER'S MAGAZINE, have been illustrated by artists who to their skill as draughtsmen have united a thorough acquaintance with the manners, customs, and dresses of the past, and these engravings, for their inherent excellence, have been cited, not alone at home, but abroad, as showing the rapid advance art has made in the United States. The commendation these prints have received is convincing that the best work is thoroughly appreciated.

The advantages the American people have derived from the high illustrative quality of HARPER'S MAGAZINE should be mentioned.

We have in this great country all the mechanical and inventive skill. Some day or other we will make the world our market. To manufacture a good or a desirable thing does not alone induce its sale. Taste or the æsthetic conditions of the object very sensibly affect its disposal.

A child whose ideas of form or design have been derived from the prints it has seen in HARPER'S MAGAZINE has already, without knowing it, intuitively as it were, acquired an early conception of what is at least correct in art. His or her taste becomes purified. What is crude or coarse or vulgar is not accepted. If, then, children have a natural taste for art, the impression HARPER'S MAGAZINE makes on them is as lasting as it is beneficial. HARPER'S MAGAZINE is old enough to have shaped and formed public taste and to have given it its best direction.

Education arises not alone from what a child or a man reads, but from what they see, and the lessons, though double, supplement one another.



Drawn by A. B. Frost.

Engraved by V. Bernstrom.

MOOSE-HUNTING BY JACK-LIGHT (Vol. LXXIV., p. 332).

PER'S MAGAZINE. So that this great variety of artistic material may be understood, the following list presents but a quota of the names of artists at home and abroad whose sketches appear in HARPER'S MAGAZINE.

Among the American artists are A. B. Frost, T. de Thulstrup, W. P. Snyder, Mrs. Rosina Emmet Sherwood, Mrs. Jessie Shepherd, Miss Alice Barber, Harry Fenn, Alfred Fredericks, Gilbert Gaul, William Hamilton Gibson, R. Swain Gifford, A. Kappes, R. F. Zogbaum, W. T. Smedley, C. D. Weldon, W. A. Rogers, Howard Pyle, E. A. Abbey, Alfred Parsons, George H. Boughton, C. S. Reinhart, and Elihu Vedder. Among the many foreign artists are L. Alma Tadema, Ernest Duez, P. Kauffmann, L. O. Merson, Paul Merwart, M. Raffaelli, M. Renouard, George Du Maurier, H. M. Paget, Frederick Barnard, Philip Calderon, A. C. Corbould, R. W. Macbeth, and others. This list is by no means complete, any more so than the names of those who contribute literary matter to the Magazine.

It may be a matter of surprise to many that HARPER'S MAGAZINE should have a very large European circulation, not confined to England, Scotland, and Ireland, but to all Continental countries. The reasons for this wide reading of HARPER'S MAGAZINE are not difficult to determine.

A good magazine, like a good book, has no special race or class of readers. It is universally appreciated. Curiosity, hunger for information, are the things which help man in his mental evolution, and these traits are constant ones. Then, as there always is to be found in each number of the Magazine one subject of a general, not of a special, character, this is at once read and studied by men of all countries. It may even be mentioned, without any false pride, that topics having to do with subjects of vast importance relating to matters foreign to the United States are so pregnant with facts, so fully illustrated, as to furnish a German, a Frenchman, an Italian, a Spaniard, a Greek, with material not obtainable in their own publications. For papers of this particular character HARPER'S MAGAZINE goes to the fountain source, and leading minds, distinguished for their knowledge of subjects peculiar to their own countries, furnish these articles.

There is another element that enters

here too, and accounts for the great foreign demand. To read and understand HARPER'S MAGAZINE is to become familiar with the commerce of the world and the relationships of trade existing between all nations. In treating of these important subjects, HARPER'S MAGAZINE is both special and general. It not only gives the details, but all the important changes which influence commerce. The merchant, the man of business, not in the United States alone, but everywhere, forms by the study of HARPER'S MAGAZINE the best idea of what are the demands, the wants, of the world.

It may now be worth while to be retrospective once more, and to reproduce the first words of greeting addressed to an American public in 1850:

"It will be the aim of the publishers to present in a style of typography unsurpassed by any similar publication in the world everything of general interest and usefulness. . . . They will seek to combine entertainment with instruction, and to enforce, through channels which attract rather than repel attention and favor, the best, the most important, lessons of morality and of practical life. They will spare neither labor nor expense in any department of work, freely lavishing both upon the editorial aid, the pictorial embellishments, the typography, and the general literary resources by which they hope to give the Magazine a popular circulation unequalled by that of any similar periodical ever published in the world.

"The Magazine is not intended exclusively for any class of readers or any kind of reading, and they intend to publish it at so low a rate as to give it a value much beyond its price, so that it shall make its way into the hands of the family circle of every intelligent citizen of the United States."

Starting with these ideas, having tried conscientiously to carry them out, marvellous has been the success of HARPER'S MAGAZINE. With its constantly increasing circle of readers, the fullest opportunities have been allowed the publishers to avail themselves of the advantage judicious outlays of money could give, so that from all legitimate sources the excellence of the Magazine might be assured.

Still the whole story of HARPER'S MAGAZINE has not been told. It is a subject so vast, so wide in its compass, that with-



Drawn by W. Hamilton Gibson.

Engraved by A. M. Lindsay.

A RELIC OF THE DEPARTED SOUTH (Vol. LXXV., p. 341).

cion in the breast of a member of the reading public that possibly he would be the very one to whom the revolving Magazine year would bring no article of peculiar interest. An encyclopædia covers a long series of the most varied subjects; but every intelligent person does not feel the necessity of possessing an encyclopædia. Is it because HARPER'S MAGAZINE is not partisan, or sectarian, or sensational, or the mouth-piece of any school of thought, or an organ to inculcate the theory or preach the self-conceived mission of any body of thinkers? These are negative qualities. They distinguish the Magazine from many other publications, but they fail to reveal what the Magazine itself is.

Every intelligent person recognizes that a newspaper is indispensable to him. HARPER'S MAGAZINE partakes of the nature of a newspaper. If the department of editorial comment in our daily journals be for the moment ignored, and their character as purveyors of current news alone considered, HARPER'S MAGAZINE is journalistic. It supplements the newspapers; not in the sense of being subsidiary to them, but of working along the same lines with different aims and equipment. The daily gives the skeleton of an occurrence; the Magazine, its flesh and blood. The daily gives the *incident*, the Magazine the *movement*. For example, the newspapers announced that on the 25th of October, 1886, the Duc d'Aumale, an exile from his country, presented to the Institute of France the domain of Chantilly, comprising over 22,000 acres, the châteaux of Chantilly, Enghien, Saint-Firmin, and La Reine Blanche, and the Condé stables, the whole valued at about 46,000,000 francs. Here were the facts, the outline which it was the peculiar province of a magazine to fill out. Those familiar with HARPER'S MAGAZINE were not surprised, therefore, to find in its pages a paper upon "Chantilly—the Château and the Collections," describing the historical and artistic features of the Duc d'Aumale's royal gift. Such an article by so competent a writer upon art subjects as Theodore Child has always an interest of its own, but it would not be accepted by the editor for this reason alone. The Duc d'Aumale's disposal of Chantilly, however, placed the article in a different light; and it was primarily the added news value, and not its intrinsic excel-

lence, which constituted the claim of the article to a place in the Magazine. Again, the public has an unailing appetite for biography. Names are constantly cropping up in the newspaper. Their bearers are perhaps unknown to the reader, except in so far as they are part of the occurrences in connection with which their names appear. They are prominent in different spheres of activity, in commerce, politics, and religion, in art, science, and literature. In one sense they are very properly called "public men," because people wish to know about them. Accordingly there appear from time to time in HARPER'S MAGAZINE such articles as "The Italian Chamber of Deputies," by J. S. Farrer, describing the political leaders in that body; or the two papers by R. R. Bowker upon "London as a Literary Centre," with their fund of information in regard to the writers who make the English capital their head-quarters. These stray examples make clear the relation borne by HARPER'S MAGAZINE to the daily journals as purveyors of current news. Newspapers skim the surface; the Magazine reaches beneath; but both move with the great stream of events, and one is as indispensable as the other.

What relation does HARPER'S MAGAZINE bear to newspapers, considered from the stand-point of their editorial pages? How does it deal with "questions of the day"? A dominant subject for editorial comment during the current year has been the tariff; but upon subjects of this nature HARPER'S MAGAZINE professes to have no editorial opinion. How, then, can it treat of them, unless it exposes itself to being charged with partisanship, or with a desire to lead public thought in a certain direction? Turning to the January and February numbers for 1888, we find one article entitled "The Tariff—For Revenue Only," by Henry Watterson, and another entitled "The Tariff—Not 'For Revenue Only,' but also for Protection and Development," by Senator Edmunds. Both sides of the question were presented, and as far as it lay within the power of the Magazine, with equal force. The two writers were leading advocates of the policies they upheld. Their articles, taken together, furnished material from which any intelligent person could form an opinion founded upon the merits of the question, and free from partisan bias. This example is one of many which show

Magazine, but naturally laid down for them. Simply stated, the law is that the Magazine must lie along the great lines of current thought. It must draw people out, treat of what they are thinking about. It is not within the scope of this pamphlet to enter into a philosophical inquiry as to why the thoughts of a community, and for that matter, of the world,

just as in the individual mind, flow in certain definite directions, and as to why the direction of an old current of thought changes, or a wholly new current from time to time takes the place of an old. Attention is merely called to the facts, which HARPER'S MAGAZINE recognizes. In the selection of its subjects for treatment the Magazine perceives the mental condi-



Drawn by W. P. Snyder.

Engraved by L. Faber.

FOOTING UP ELECTION RETURNS (Vol. LXXIV., p. 509).



H. RIDER HAGGARD (Vol. LXXVII., p. 10).

tion of the world, and makes sympathetic obedience to it a law. It is not chance, therefore, which brings articles of interest with every month of the Magazine. For every intelligent person who is not an intellectual hermit is in touch with the leading lines of thought in the public mind, and, unconscious perhaps of the cause, is keenly alive to whatever bears upon them. HARPER'S MAGAZINE is therefore indispensable to him. For it is not the creature of its editor or its publishers. It is an institution; and because new topics are constantly demanding treatment, it very properly has one characteristic in common with a corporation—it never dies.

It will not be amiss to illustrate the application of the "law" of the Magazine by examples taken from the numbers for the year 1888. This period is chosen, because in this case it is wiser to judge of the promise of the future by the immediate past.

In the course of that year the following articles appeared: "Japanese Ivory Carvings," by William Elliot Griffis; "Sandro Botticelli," "Limoges and its Industries," and "Modern French Sculpture," by Theodore Child; "Old Satsu-

ma," by Professor Edward Sylvester Morse; "The New Gallery of Tapestries at Florence," unsigned; "Félix Buhot, Painter and Etcher," by Philippe Burty; and "Modern Spanish Art," by Edward Bowen Prescott. It cannot be held that Japanese ivory carvings, or old Satsuma, or Sandro Botticelli have been dominant in the thoughts of the American people. How, then, have the articles upon these subjects found a place in HARPER'S MAGAZINE in obedience to its professed "law"? So far from being violations of the law, they are some of the happiest examples of its fulfilment. In this case the line along which ideas have been travelling is art. It would be an unobserving mind which did not perceive some of the countless ways in which this phase of thought reveals itself. The recent founding of art museums in several Western cities

is one manifestation of it. Now the "law" of the Magazine would not be satisfied if one or two articles upon the general subject of artistic growth in America were published. People are thinking, not of their interest and advancement in art, but of what excites that interest and contributes to that advancement. The general tendency of activity in the public mind being given, the demand is that articles in line with that tendency be placed in the Magazine. Japanese ivory carvings, old Satsuma, and Sandro Botticelli are therefore welcome subjects to the reading world.

In glancing further over the work of HARPER'S MAGAZINE, we find a number of articles which naturally group themselves under one head: "The City of Savannah," by I. W. Avery; "The City of Columbus," by Deshler Welch; "The City of Denver" and "Two Montana Cities" (Butte and Helena), by Edwards Roberts; "The Great American Desert," by Frank H. Spearman; "The Central State" (Kansas), by Robert Hay; "The Other End of the Hemisphere" (Argentine Republic), by William Eleroy Curtis; "Hyderabad and Golconda," by the Rev. John F. Hurst; "Quebec,"



Drawn by T. de Thulstrup.

Engraved by V. Bernstrom.

"FOLLOW ME, CHILDREN OF NALA!"

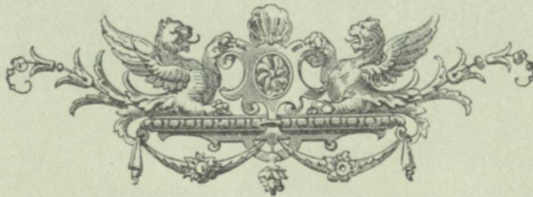
Illustration to "Maiwa's Revenge," by H. Rider Haggard (Vol. LXXVII., p. 354).

HARPER'S MAGAZINE heavy is nearer an appreciation of its true value than the one who finds it merely light and amusing. It may perform the office of relaxation to the mind; but the "law" of the Magazine requires its presence, not for this reason, but because it is in line with great and permanent currents of thought. It deals with humanity. The ordinary definitions of the novel, that it is the portrayal of life, the study of character, the history of souls, all bear witness to the weighty and universal interests involved in fiction, and which in a certain sense can be dealt with in no other way.

It must not be understood that only the fiction which puts emphasis upon moral questions with the weight of a treatise upon ethics finds a place in HARPER'S MAGAZINE. No periodical recognizes more clearly that fiction is an art, and it judges works of fiction primarily as works of art. Again, it must not be understood that a preference is necessarily given to fiction which, though artistic, is popularly termed heavy. A story may be amusing, exciting, absorbing—in fact, deserve any word in the category of a reader's adjectives of admiration—and yet be sympathetic in spirit with the higher currents of thought. Only the leading novelists, and leading for this very reason, can rise to this standard. For they alone possess the largest sympathy with humanity. Therefore HARPER'S MAGA-

ZINE, true to its "law," must present works of the great living novelists and short-story writers. During the past year it has published the serials "Annie Kilburn," by W. D. Howells, and "In Far Lochaber," by William Black; and such novelettes as "Annie Laurie," by Elizabeth Stuart Phelps; "His 'Day in Court,'" by Charles Egbert Craddock; "Inja," "Virginia of Virginia," and "The Story of Arnon," by Amélie Rives; "Louisa Pallant" and "Two Countries," by Henry James; "Mère Pochette," by Sarah Orne Jewett; "Ananias," by Joel Chandler Harris; "Maiwa's Revenge," by H. Rider Haggard; "Neptune's Shore," by Constance Fenimore Woolson; and "Chita; a Memory of Last Island," by Lafcadio Hearn.

It would be possible to show how every article published during the year 1888, how every poem even, has been chosen for HARPER'S MAGAZINE according to fixed principles. It is perhaps misleading to use so rigid a word as "principles" in this case. For the "principles" of the Magazine are simply the close observation of the public demands, and complete subordination to them. The people really select the contents of each number. HARPER'S MAGAZINE at once leads and is led; it does not ask what should be, but what are, the leading currents of thought. By faithfully following them it inevitably has become the Magazine of the people.



BIOGRAPHY.

Lord Salisbury.

"Hatfield House and the Marquis of Salisbury," by H. W. Lucy, February, 1885.

R. W. Emerson.

"Glimpses of Emerson," by Annie Fields, February, 1884.

Lord Tennyson.

"Alfred Tennyson," by Anne Thackeray Ritchie, December, 1883.

Dr. Schliemann.

"Dr. Schliemann: His Life and Work," by J. P. Mahaffy, May, 1884.

General Grant.

"Reminiscences of General Grant," by Horace Porter, September, 1885.

Henry Irving.

"Henry Irving at Home," by Joseph Hatton, February, 1882.

Charles Darwin.

"A Reminiscence of Mr. Darwin," by James D. Hague, October, 1884.

J. G. Whittier.

"The Quaker Poet," by Harriet Prescott Spofford, January, 1884.

Prince Bismarck.

"Prince Bismarck in Private Life," by Moritz Busch, July, 1884.

Joseph Jefferson.

"Sketch of Joseph Jefferson," by William Winter, August, 1886.

Prince of Wales.

"The Prince of Wales at Sandringham," by W. H. Russell, April, 1885.

Abraham Lincoln.

"Abraham Lincoln at Cincinnati," by W. M. Dickson, June, 1884.

Empress Eugénie.

"The Empress Eugénie, and the Court of the Tuileries," March, 1888.

Charles Reade.

"Charles Reade: A Personal Reminiscence," by R. Buchanan, September, 1884.

Edgar A. Poe.

"Poe's Mary," by Augustus Van Cleef, March, 1889.

W. E. Gladstone.

"Mr. Gladstone at Hawarden," by H. W. Lucy, April, 1882.

Anthony Trollope.

"Anthony Trollope," by Walter Herries Pollock, May, 1883.

Will Carleton.

"Will Carleton," by J. T. Trowbridge, March, 1884.

Wilhelm I.

"Kaiser Wilhelm," by Moritz Busch, May, 1884.

William Black.

"William Black at Home," by Joseph Hatton, December, 1882.

COMMERCE AND INDUSTRY.

Linen Industry.

See "Manufacturing Industry in Ireland," by Mr. Commissioner MacCarthy, Dublin, January, 1889.

Manufacture of Terra-Cotta.

"The Possibilities of a Revived Industry," by A. F. Oakey, February, 1884.

Railways.

"Transcontinental Railways," by Francis E. Prendergast, November, 1883; "English and American Railways," August, 1885, and "The Route of the Wild Irishman," by William H. Rideing, June, 1887.

Krupp Guns.

"An Iron City Beside the Ruhr," by Moncure D. Conway, March, 1886.

Ranching.

"Beef: From the Range to the Shambles," by G. Pomeroy Keese, July, 1884; and "Cattle-Raising on the Plains," by Frank Wilkeson, April, 1886.

Paper Manufacture.

"A Sheet of Paper," by R. R. Bowker, June, 1887.

Glass-Making.

"A Piece of Glass," July, 1889.

The New York Exchanges.

"The New York Stock Exchange," November, 1885; "The New York Produce Exchange," July, 1886; "The New York Real Estate Exchange," November, 1888, by R. Wheatley.

Agriculture.

"Agriculture as a Profession," by James K. Reeve, May, 1889; and "The American Dairy and its Possibilities," by Conrad Wilson, January, 1883.

The Bank of England.

"Bank of England," by William H. Rideing, May, 1884.

Shoe-Making.

"A Pair of Shoes," by Howard Mudge Newhall, January, 1885.

Breweries.

"A Glass of Beer," by G. Pomeroy Keese, October, 1885.

Oil Refineries.

"A Lampful of Oil," by George R. Gibson, January, 1886.

Sugar Industry.

"A Lump of Sugar," by R. R. Bowker, June, 1886; and "A Louisiana Sugar Plantation of the Old Régime," by Charles Gayarré, March, 1887.

Silk Manufacture.

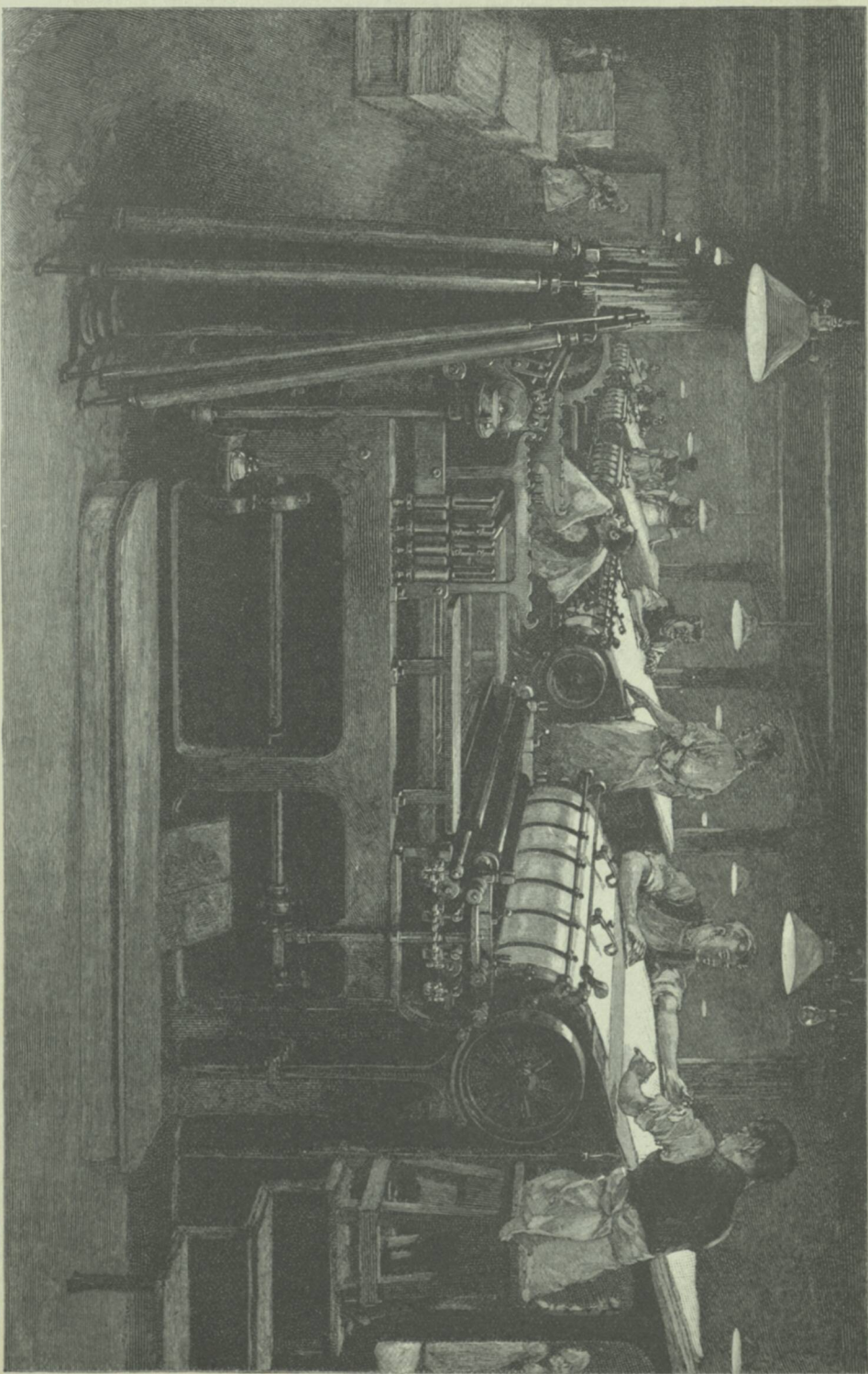
"A Silk Dress," by R. R. Bowker, July, 1885.

Book Publishing.

"A Printed Book," by R. R. Bowker, July, 1887.

Stock-Farming.

"Jersey Cattle in America," by Hark Comstock, May, 1885; "Short-Horn Cattle," by Lewis F. Allen, September, 1886; and "Holstein-Friesian Cattle," by S. Hoxie, August, 1888.



Drawn by W. P. Snyder.

PRINTING—IN THE PRESS-ROOM (Vol. LXXV., p. 173).

Engraved by R. Varley.

Art and Artists.

OUR ARTISTS IN EUROPE	Henry James.	June, 1889.
A NOTE ON IMPRESSIONIST PAINTING	Theodore Child.	January, 1887.
JOHN S. SARGENT	Henry James.	October, 1887.
F. S. CHURCH	G. W. Sheldon.	December, 1888.
WILLIAM M. CHASE, PAINTER	Kenyon Cox.	March, 1889.
THE WATTS EXHIBITION	F. D. Millet.	June, 1885.
A COLLECTION OF CHINESE PORCELAINS	R. Riordan.	April, 1885.
SANDRO BOTTICELLI	Theodore Child.	August, 1888.
LÉON BONVIN	Philippe Burty.	December, 1885.
FERDINAND BARBEDIENNE	Theodore Child.	September, 1886.
FÉLIX BUHOT, PAINTER AND ETCHER	Philippe Burty.	February, 1888.
RUSSIAN BRONZES	Clarence Cook.	January, 1889.
ANTOINE LOUIS BARYE	Theodore Child.	September, 1885.
RECENT GERMAN ART	Charles W. Jenkins.	December, 1884.
MODERN SPANISH ART	Edward Bowen Prescott.	March, 1888.
MODERN FRENCH SCULPTURE	Theodore Child.	January, 1888.
THE ROYAL ACADEMY	Colonel F. Grant.	May, 1889.
AMERICAN ART AT THE PARIS } EXHIBITION.	Theodore Child.	September, 1889.
MODERN AMATEUR PHOTOGRAPHY	F. C. Beach.	January, 1889.
FIFTY YEARS OF PHOTOGRAPHY	J. Wells Champney.	August, 1889.
ADRIAAN VAN DE VELDE	E. Mason.	July, 1889.
MEXICAN LUSTRED POTTERY	Y. H. Addis.	August, 1889.
ON THE REVIVAL OF MEZZOTINT } AS A PAINTER'S ART.	Seymour Haden.	January, 1885.
RAVENNA AND ITS MOSAICS	Sidney Lawrence.	August, 1887.
JACOB RUYSDAEL	E. Mason.	February, 1884.
LIMOGES AND ITS INDUSTRIES	Theodore Child.	October, 1888.
A MUSEUM OF THE HISTORY OF PARIS. } THE HÔTEL CARNAVALET.	Theodore Child.	November, 1888.
OLD SATSUMA	Edward Sylvester Morse.	September, 1883.
THE NEW GALLERY OF TAPESTRIES } AT FLORENCE.		September, 1888.
JAPANESE IVORY CARVINGS	William Elliot Griffis.	April, 1888.

PART OF MURILLO'S "IMMACULATE CONCEPTION" IN THE SALON CARRÉ OF THE LOUVRE (Vol. LXVIII, p. 658).

Engraved by W. B. Chiswick.



EVERY QUARTER OF THE GLOBE.

THE UNITED STATES.

Boston,
Buffalo,
Chicago,
Cincinnati,
Cleveland,
Columbus,
Denver,
Indianapolis,
Kansas City,
Leadville,
Little Rock,
Louisville,
Minneapolis,
New Orleans,
New York,
Pittsburg,
Springfield,
St. Louis,
St. Paul,
etc.

STUDIES OF THE GREAT WEST. Series by Charles Dudley Warner. 1888.

INDIVIDUAL WESTERN STATES. Series of Papers by different writers. 1889.

INDIVIDUAL CITIES. By different writers, from time to time.

THE GREAT AMERICAN DESERT. Frank H. Spearman. July, 1888.

ESPAÑOLA AND ITS ENVIRONS. Birge Harrison. May, 1885.

THE GATEWAY OF THE SIERRA MADRE. Frank R. Brown. October, 1884.

THE BLUE-GRASS REGION OF KENTUCKY. James Lane Allen. February, 1886.

ALONG THE RIO GRANDE. Sylvester Baxter. April, 1885.

THROUGH CUMBERLAND GAP ON HORSE BACK. James Lane Allen. June, 1886.

THE SOUTH REVISITED. Charles Dudley Warner. March, 1887.

THE SOUTHERN GATEWAY OF THE ALLEGHANIES. Edmund Kirke. April, 1887.

THE NEIGHBORHOOD OF THE INTERNATIONAL PARK. Jane Meade Welch. August, 1887.

A SANTA BARBARA HOLIDAY. Edwards Roberts. November, 1887.

HERE AND THERE IN THE SOUTH. Series by Rebecca Harding Davis. July-November, 1887.

THE CRUISE OF THE "WALLOWY" (West Coast of Florida). Barnet Phillips. January, 1885.

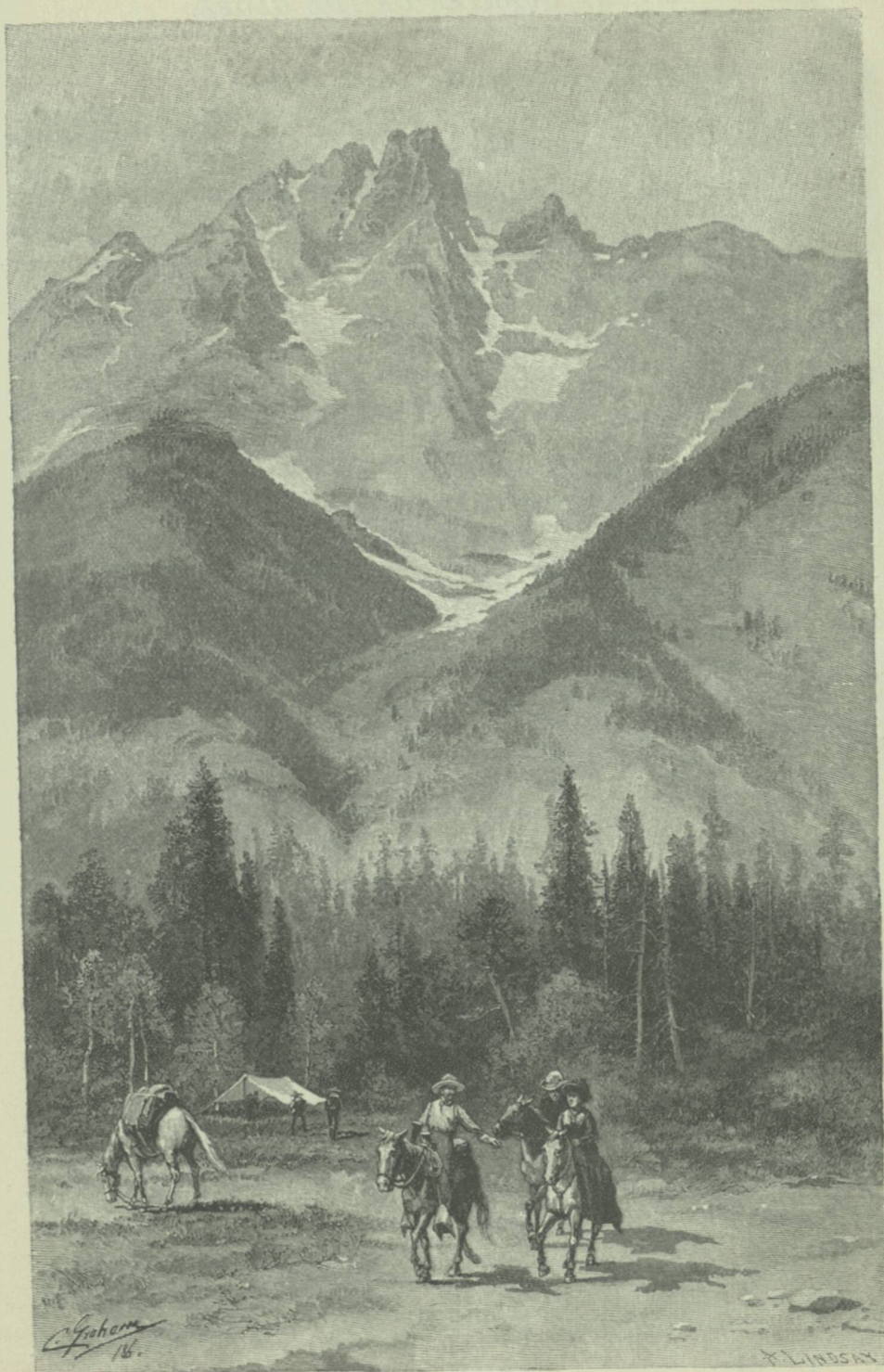
THE NORTH SHORE (Lake Superior, etc.). John A. Butler. June, 1884.

THEIR PILGRIMAGE. Serial by Charles Dudley Warner. April-November, 1886.

APPROACHES TO NEW YORK. Alexander Wainwright. July, 1884.

THE GATEWAY OF BOSTON. William H. Riding. August, 1884.

WHEAT FIELDS OF THE COLUMBIA. Ernest Ingersoll. September, 1884.



Drawn by Charles Graham.

Engraved by A. M. Lindsay.

THE THREE TETONS—PEAKS IN THE ROCKY MOUNTAINS NEAR SNAKE RIVER, IDAHO.
Vol. LXXIV., p. 877.

THE WESTERN HEMISPHERE.

Argentine
Republic,
Canada,
Chili,
Colombia,
Costa Rica,
Guatemala,
Mexico,
Uruguay,
West Indies,
Yucatan.

COMMENTS ON CANADA. Charles Dudley Warner. March, 1889.

QUEBEC and MONTREAL. C. H. Farnham. February, 1888, and June, 1889.

LABRADOR. Two papers. C. H. Farnham. September and October, 1885.

MEXICAN NOTES. Five papers. Charles Dudley Warner. April-August, 1887.

A MIDSUMMER TRIP TO THE WEST INDIES. Series. Lafcadio Hearn. July-September, 1888.

THE NEW AND OLD IN YUCATAN. Alice D. Le Plongeon. February, 1885.

SANTA FE DE BOGOTA. Lieutenant H. R. Lemly. June, 1885.

THE SOUTH AMERICAN YANKEE. William Eleroy Curtis. September, 1887.

THE SMALLEST OF AMERICAN REPUBLICS. William Eleroy Curtis. October, 1887.

THE OTHER END OF THE HEMISPHERE. William Eleroy Curtis. November, 1887.

GUATEMALA (the Country and its Capital). P. Frenzeny. November, 1885.

THE EASTERN HEMISPHERE.

Abyssinia,
Afghanistan,
Algeria,
Austria,
Cape Colony,
Denmark,
Egypt,
England,

NEW VIENNA. Curt von Zela. March, 1889.

SHEFFIELD William H. Rideing. June, 1884.

THE UPPER THAMES. Joseph Hatton. February, 1884.

A FEW DAYS' MORE DRIVING. William Black. December, 1884.

A RUN ASHORE AT QUEENSTOWN. William H. Rideing. September, 1884.

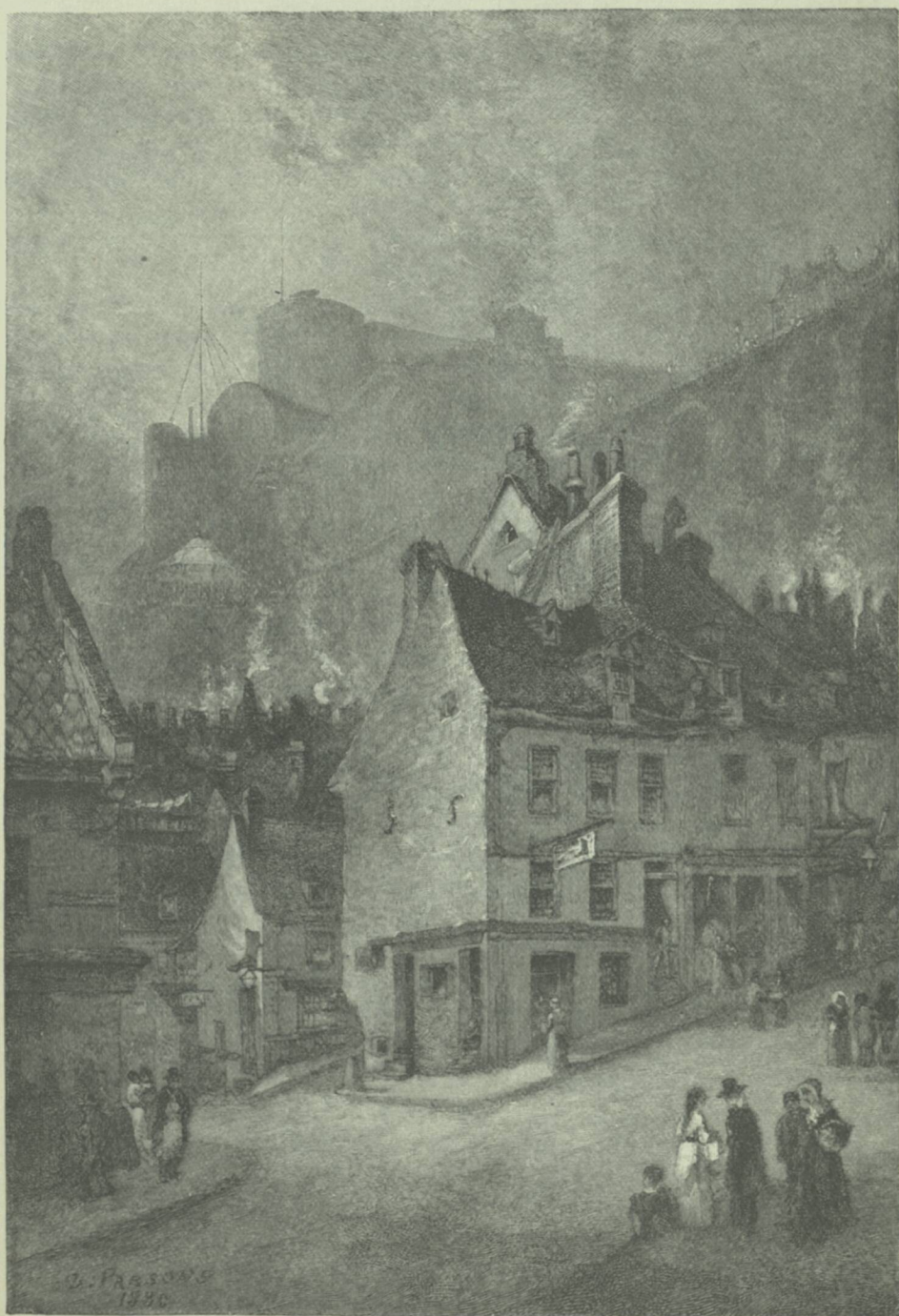
A GOSSIP ABOUT THE WEST HIGHLANDS. William Black. December, 1883.

A WILD-GOOSE CHASE. Two papers. F. D. Millet. April and May, 1885.

BIARRITZ. Lucy C. Lillie. June, 1884.

TROUVILLE. Mary Gay Humphreys. September, 1884.

A LOVERS' PILGRIMAGE. (Verona.) E. D. R. Bianciardi. April, 1884.



Drawn by C. Parsons.

Engraved by F. S. King.

THE OLD TOWN AND RAMPARTS, QUEBEC (Vol. LXXVI., p. 369).

France,
Germany,
Guinea,
Holland,
India,
Ireland,
Italy,
Morocco,
Nepaul,
Norway,
Persia,
Portugal,
Russia,
Scotland,
Siberia,
Soudan,
Spain,
Sweden,
Switzerland,
Tunis,
Turkey,
Turkestan.

AT MENTONE. Two papers. Constance Fenimore Woolson. January and February, 1884.

ARTIST STROLLS IN HOLLAND. Series. George H. Boughton. August-October, 1884.

A LITTLE SWISS SOJOURN. Two papers. W. D. Howells. February and March, 1888.

NORWAY AND ITS PEOPLE. Series. Björnstjerne Björnson. February-April, 1889.

THE ANCIENT CITY OF WISBY. W. W. Thomas, Jr. January, 1889.

SOCIAL LIFE IN RUSSIA. Two papers. The Vicomte Eugène Melchior de Vogüé. June and July, 1889.

A RUSSIAN VILLAGE: An Artist's Sketch. Vassili Verestchagin. February, 1889.

THROUGH THE CAUCASUS. Two papers. Ralph Meeker. April and May, 1887.

THE NATIVES OF SIBERIA. Henry Lansdell, D.D., M.R.A.S., F.R.G.S. August, 1887.

DOMESTIC AND COURT CUSTOMS OF PERSIA. S. G. W. Benjamin. January, 1886.

SPANISH VISTAS. Series. Geo. P. Lathrop. April and May, and July-September, 1882.

BOATS ON THE TAGUS. Tristram Ellis. November, 1888.

A WINTER IN ALGIERS. Two papers. F. A. Bridgman. April and May, 1888.

TANGIER AND MOROCCO: Leaves from a Painter's Note-Book. Benjamin Constant. April, 1889.

IMPRESSIONS IN BURNOOSE AND SADDLE. Edward P. Sanguinetti. June, 1888.

THE MOHAMMEDANS IN INDIA. F. Marion Crawford. July, 1885.

HYDERABAD AND GOLCONDA. The Rev. John F. Hurst, D.D. February, 1888.

WITH THE AFGHAN BOUNDARY COMMISSION. William Simpson. March, 1886.

NEPAUL, THE LAND OF THE GOORKHAS. Henry Ballantine. February, 1889.

AFRICA'S AWAKENING (a Summary). David Ker. March, 1886.

KAIRWAN (the African Mecca). A. F. Jacassy. May, 1884.

A CENTRAL SOUDAN TOWN. Joseph Thomson. July, 1887.



Drawn by G. H. Doughton.

ON THE DIKES, HOLLAND—A STORM RISING (Vol. LXIX., p. 529).

Engraved by Frank French.

Education.

THE NATIONAL GOVERNMENT AND EDUCATION. Charles F. Thwing. February, 1884.

EDUCATION AS A FACTOR IN PRISON REFORM. Charles Dudley Warner. February, 1886.

THE TRAINING OF CHILDREN'S VOICES IN PUBLIC SCHOOLS. Emilie Christina Curtis. February, 1889.

THE SOUTH AND THE SCHOOL PROBLEM. Atticus G. Haygood. July, 1889.

The Labor Problem.

WORKING - MEN'S HOMES. R. R. Bowker. April, 1884.

PULLMAN: A SOCIAL STUDY. Professor Richard T. Ely. February, 1885.

THE FAMILISTÈRE AT GUISE, FRANCE. Edward Howland. November, 1885. The first notice of M. Godin's "Social Palace" appeared in April, 1872.

HOW WORKING-MEN LIVE IN EUROPE AND AMERICA. Lee Meriwether. April, 1887.

SOCIALISM IN LONDON. J. H. Rosny. February, 1888.

COÖPERATION AMONG ENGLISH WORKING-MEN. A. H. D. Ackland. November, 1886.

Political Factors.

SOCIAL DEMOCRATS IN THE REICHSTAG. Edwin A. Curley. August, 1885.

FRENCH POLITICAL LEADERS. A. Bowman Blake. February, 1882.

THE IRISH PARTY. Edward Brown, F.L.S. August, 1887.

WORKING-MEN IN THE BRITISH PARLIAMENT. Edward Brown, F.L.S. September, 1886.

GERMAN POLITICAL LEADERS. Herbert Tuttle. February, 1883.

THE ITALIAN CHAMBER OF DEPUTIES. J. S. Farrer. January, 1888.

Social Studies.

AMERICAN RAILROAD LEGISLATION. Professor A. T. Hadley. June, 1887.

THE NATURE OF THE RAILWAY PROBLEM. Professor Richard T. Ely. July, 1886.

THE ECONOMIC EVILS IN AMERICAN RAILWAY METHODS. Professor Richard T. Ely. August, 1886.

THE REFORM OF RAILWAY ABUSES. Professor Richard T. Ely. September, 1886.

OUR PUBLIC LAND POLICY. Veeder B. Paine. October, 1885.

THE TARIFF. "FOR REVENUE ONLY." The Hon. Henry Watterson. January, 1888.

THE TARIFF. NOT "FOR REVENUE ONLY," BUT ALSO FOR PROTECTION AND DEVELOPMENT. The Hon. George F. Edmunds. February, 1888.

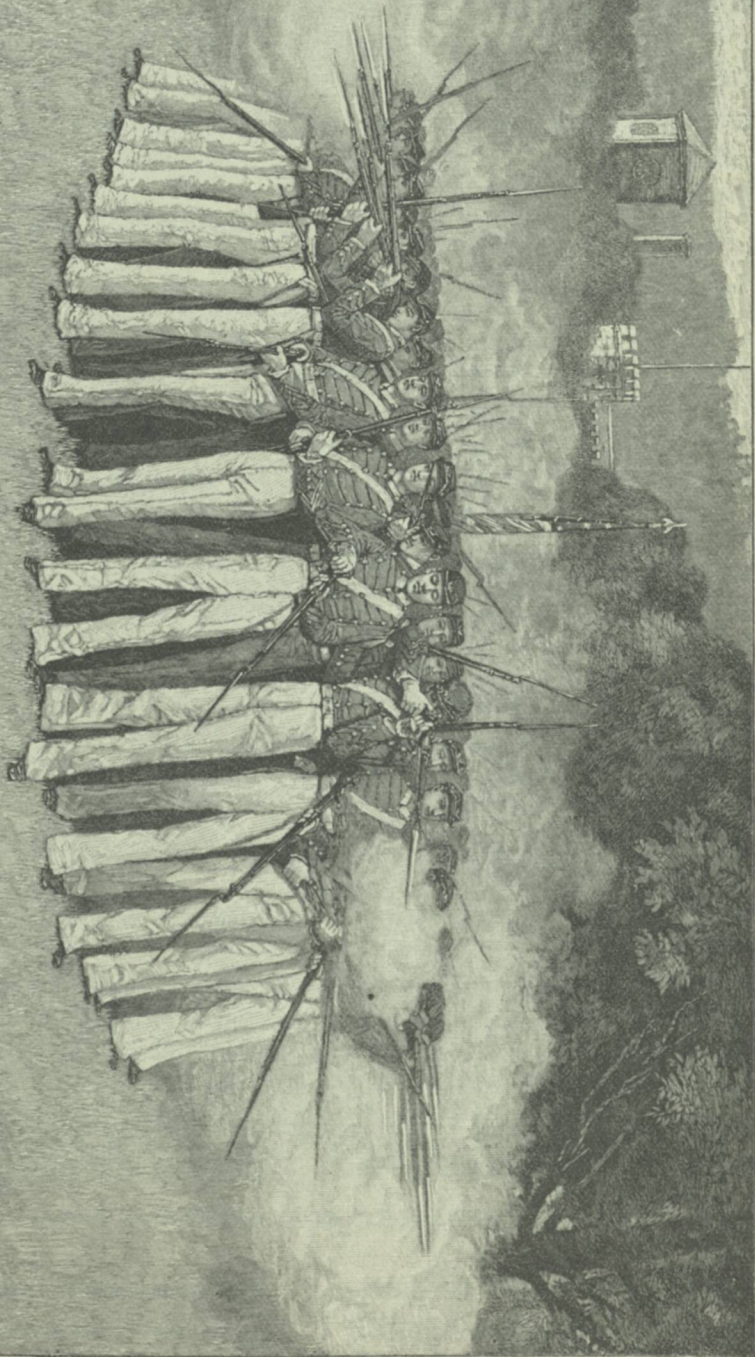
A POSTMASTER'S EXPERIENCE OF CIVIL SERVICE REFORM. April, 1886.

THE AMERICAN SHIPPING INTEREST. Osborne Howes, Jun. February, 1888.

THE NATURE AND SIGNIFICANCE OF CORPORATIONS. Professor Richard T. Ely. May, 1887.

THE GROWTH OF CORPORATIONS. Professor Richard T. Ely. June, 1887.

THE FUTURE OF CORPORATIONS. Professor Richard T. Ely. July, 1887.



R. T. Ziegler
'86

Drawn by R. F. Ziegler.

RALLY ON THE COLORS—CADET LIFE AT WEST POINT (Vol. LXXV., p. 212).

Engraved by V. Bernstein.

Religion.

- THE CLERGY AND THE TIMES. By Archdeacon Mackay-Smith. Jan., 1889.
- THE RELIGIOUS MOVEMENT IN FRANCE. By Edmond de Pressensé. September, 1889.
- YOUNG MEN'S CHRISTIAN ASSOCIATIONS. By Dr. G. R. Crooks. Jan., 1882. First article by Dr. Lyman Abbott. Oct., 1870.
- CHRISTIAN MISSIONS. By Dr. Lyman Abbott. February, 1875.
- THE RELIGIOUS MOVEMENT IN GERMANY. By F. Lichtenberger, Dean of the Protestant Faculty at Paris. August, 1889.

Names of Some of the Poets.

Edwin Arnold, Maurice Thompson,
Thomas Bailey Aldrich, Margaret Deland,
Graham R. Tomson, William H. Hayne,
Robert Burns Wilson, Frances L. Mace.

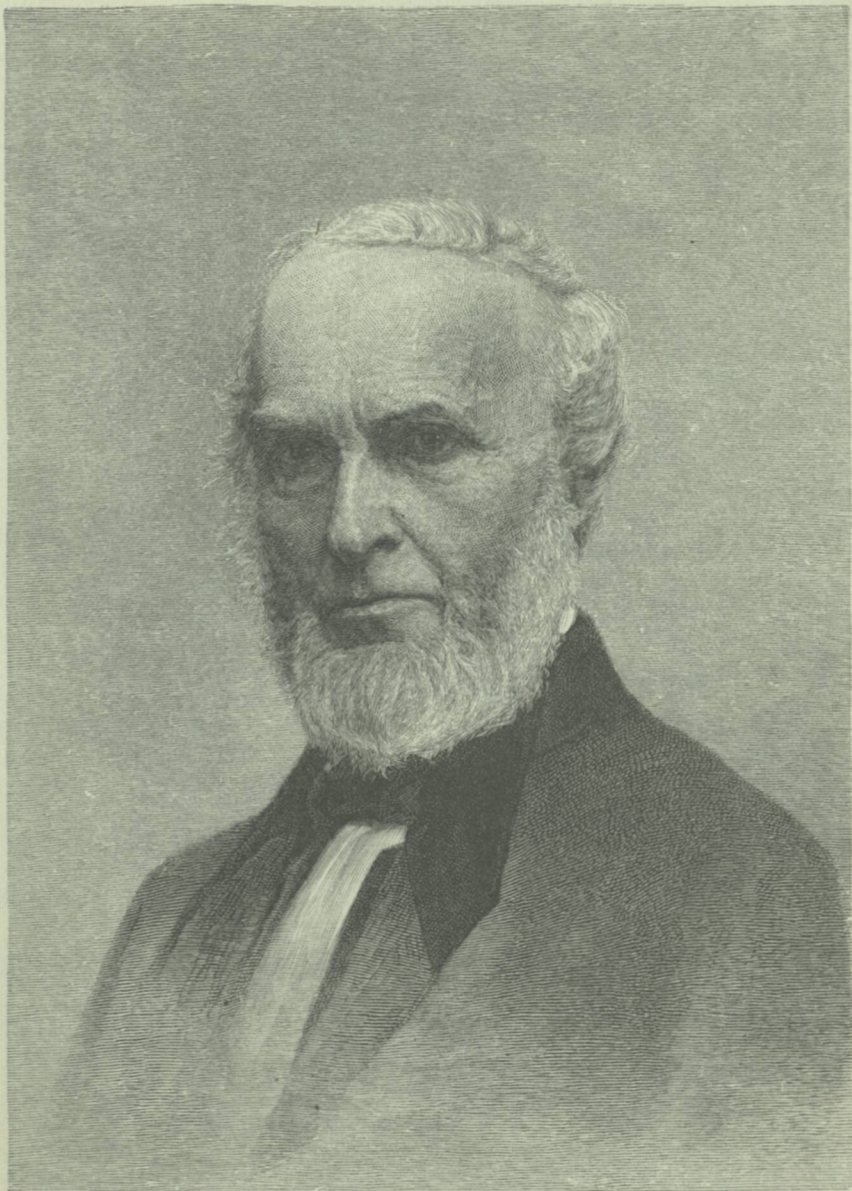
Frank Dempster Sherman, Annie Fields,
Wallace Bruce, Will Wallace Harney,
Philip Bourke Marston, Joel Benton,
Amélie Rives, Elizabeth W. Latimer.

Walt Whitman, Louise Imogen Guiney,
Clinton Scollard, Paul Hamilton Hayne,
Will Carleton, Louise Chandler Moulton,
R. H. Stoddard, Thomas Dunn English.

Edmund Clarence Stedman, John Muir,
Austin Dobson, Dora Reade Goodale,
John G. Whittier, Charles Henry Webb,
Andrew Lang, Harriet Prescott Spofford.

Literature and Criticism.

- THE LITERARY MOVEMENT IN NEW YORK. By George Parsons Lathrop. November, 1886.
- LONDON AS A LITERARY CENTRE. By R. R. Bowker. Two papers. May and June, 1888.
- THE RECENT MOVEMENT IN SOUTHERN LITERATURE. By Charles Washington Coleman, Jr. May, 1887.
- ACTING AND ACTORS. By C. Coquelin. May, 1887.
- ACTING AND AUTHORS. By C. Coquelin. April, 1888.
- THE DRAMATIC OUTLOOK IN AMERICA. By Brander Matthews. May, 1889.
- THE INSTITUTE OF FRANCE. By Theodore Child. March, 1889.
- THE WORK OF JOHN RUSKIN. By Dr. Charles Waldstein. February, 1889.



From a photograph.

Engraved by G. Kruell

JOHN GREENLEAF WHITTIER (Vol. LXVIII, p. 170).

FICTION.

Grant Allen.

Leonard Arundel's Recovery. February, 1887.

F. Anstey.

The Singular Case of Mr. Samuel Spoolin. November, 1885.

Author of "John Halifax, Gentleman."

King Arthur. Not a Love Story. In two parts. April and May, 1886.

Frances C. Baylor.

Craddock's Heldest. December, 1887.

Edward Bellamy.

To Whom This May Come. February, 1889.

Walter Besant.

The Last Mass. December, 1888.

William H. Bishop.

Jerry and Clarinda. May, 1887.

William Black.

Three serials: Shandon Bells, May, 1882-April, 1883; Judith Shakespeare, January-November, 1884; In Far Lochaber, January-November, 1888.

R. D. Blackmore.

Serial: Springhaven. April-November, 1886, and January-April, 1887.

Lizzie W. Champney.

Witch Hazel, February, 1882; Professor Sarcophagus, February, 1885; The Doctor's House, November, 1882.

Hugh Conway.

A Dead Man's Face. December, 1884.

Charles Egbert Craddock.

'Way Down in Lonesome Cove, December, 1885; His "Day in Court," December, 1887.

Rebecca H. Davis.

A Silhouette, September, 1883; Anne, April, 1883.

B. L. Farjeon.

Blind Willy. December, 1886.

H. Rider Haggard.

Maiwa's Revenge. In two parts. July and August, 1888.

Edward Everett Hale.

Dick's Christmas, January, 1883; Aunt Caroline's Present, February, 1885; A New Arabian Night, March, 1889; Lulu's Doll Did It. A True Story, July, 1882.

Thomas Hardy.

A Laodicean, January, 1881-January, 1882.

Joel Chandler Harris.

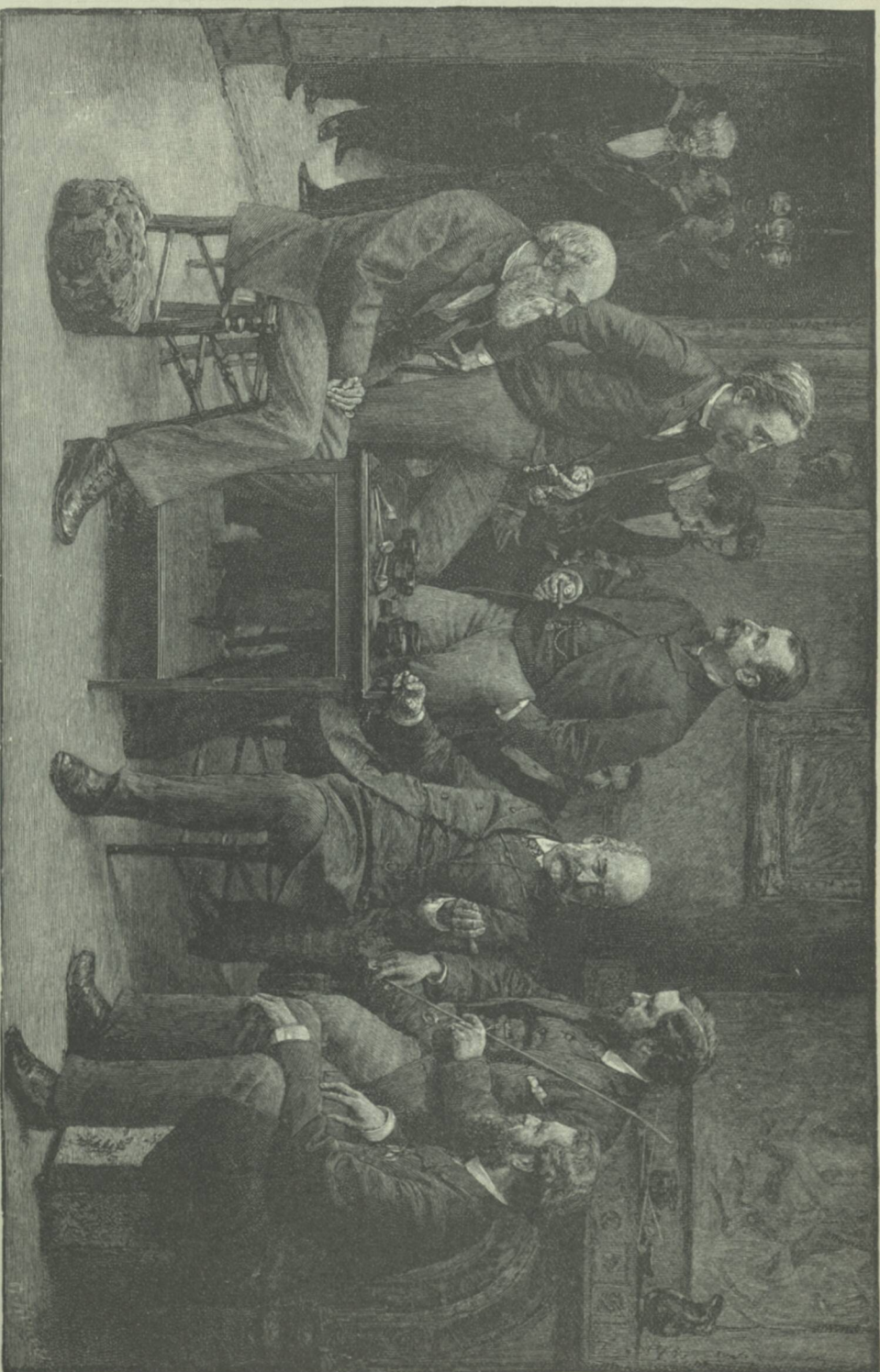
Ananias. April, 1888.

Julian Hawthorne.

Ken's Mystery, November, 1883; "When Half-Gods Go, the Gods Arrive," September, 1885; David Poindexter's Disappearance, February, 1884; A Rebel, August, 1882.

Lafcadio Hearn.

Chita: A Memory of Last Island. April, 1888.



From a photograph.

O. B. Bunce.

G. C. Eggleston.

Laurence Hutton.

Noah Brooks.

G. P. Lathrop.

R. U. Johnson.

Engraved by G. Krahl.

AT THE AUTHORS' CLUB, NEW YORK (Vol. LXXII, p. 812).

Blanche W. Howard.

Beryl's Happy Thought. A Thanksgiving Story, December, 1886; Tony the Maid. In two parts. September and October, 1887.

Wm. Dean Howells.

Serials: Indian Summer, July, 1885-February, 1886; April Hopes, February-November, 1887; Annie Kilburn, June-November, 1888. Farces: The Register, December, 1883; The Elevator, December, 1884; The Garroters, December, 1885; The Mouse-Trap, December, 1886; Five o'Clock Tea, December, 1887; A Likely Story, December, 1888.

Helen Hunt Jackson.

Little Bel's Supplement, April, 1886; The Captain of the "Heather Bell," November, 1885.

Henry James.

Louisa Pallant, February, 1888; Two Countries, June, 1888.

Thomas A. Janvier.

What Was Seen by Juan Valdez in Saltillo. January, 1884.

Sarah Orne Jewett.

The King of Folly Island, December, 1886; Mère Pochette, March, 1888.

Richard M. Johnston.

King William and His Armies, June, 1882; Martha Reed's Lovers, January, 1887; The Stubblefield Contingents, April, 1887; The Rivalries of Mr. Toby Gillam, March, 1887; Moll and Virgil, September, 1887; Ogeechee Cross-Firings, May, 1889.

Captain Charles King.

Captain Santa Claus. December, 1887.

Grace King.

Bonne Maman, July, 1886; Bayou L'Ombre: An Incident of the War, July, 1887; The Christmas Story of a Little Church, December, 1888.

Geo. Parsons Lathrop.

A Man and Two Brothers, November, 1887; Mrs. Winterrowd's "Musical," June, 1882.

Brander Matthews.

Esther Feverel, December, 1885; Brief—As Woman's Love, March, 1886; A Secret of the Sea, June, 1885; The Rival Ghosts, May, 1884.

Kathleen O'Meara.

Narka. A Story of Russian Life. January-November, 1887.

Thomas Nelson Page.

"Unc' Edinburg's Drowndin'." A Plantation Echo, January, 1886; Ole 'stracted, October, 1886; Polly. A Christmas Recollection, December, 1886.

Elizabeth S. Phelps.

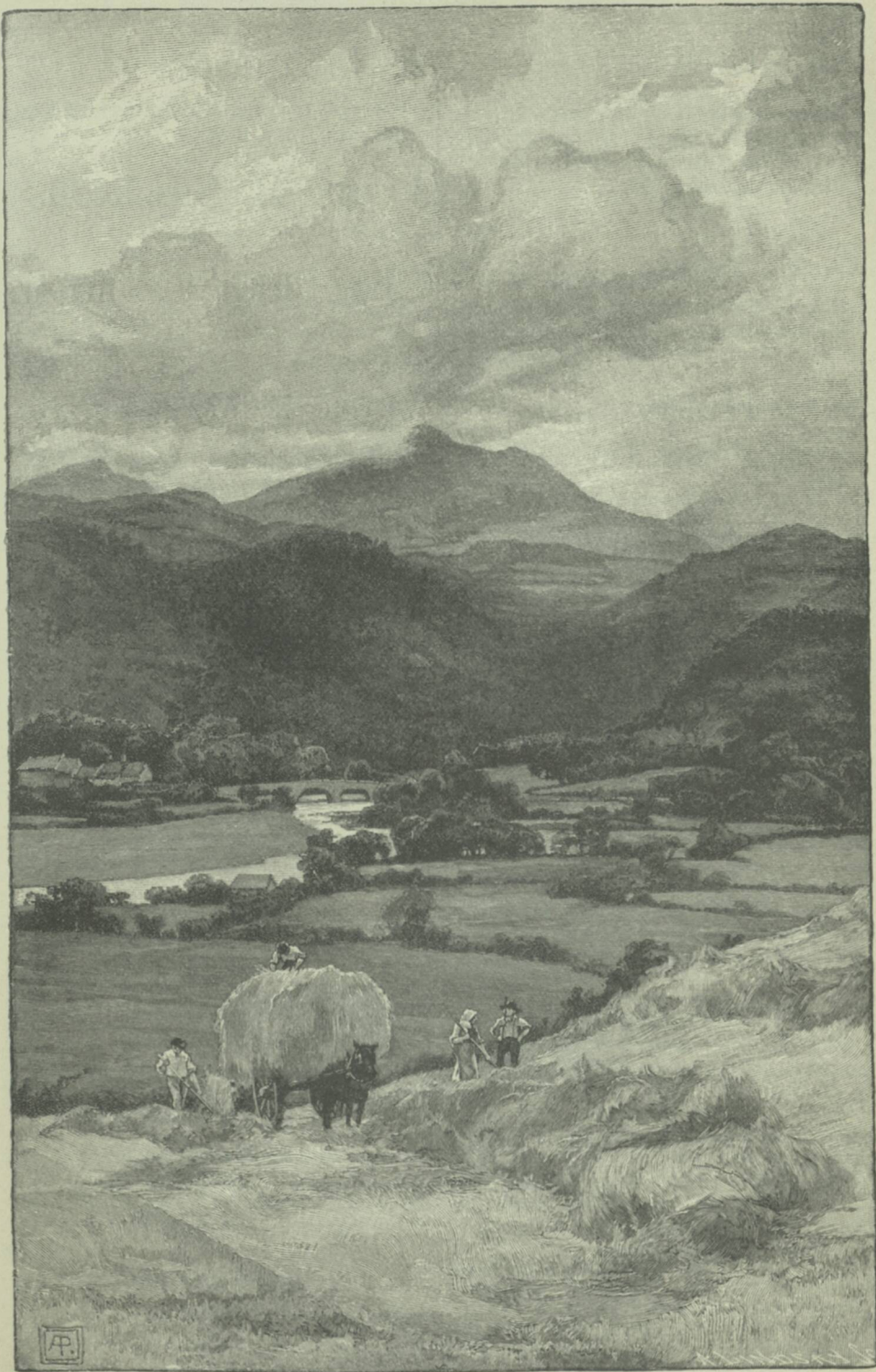
The Madonna of the Tubs, December, 1885; Annie Laurie, December, 1887.

Howard Pyle.

Stephen Wycherlie. June, 1887.

Charles Reade.

Born to Good Luck, July, 1883; The Picture, in two parts, March and April, 1884; "There's Many a Slip 'twixt the Cup and the Lip," December, 1883; Tit for Tat, January, 1883; Rus, June, 1883.



Drawn by Alfred Parsons.

Engraved by A. M. Linday.

"STILL GLIDES THE STREAM, AND SHALL FOREVER GLIDE"—WORDSWORTH'S SONNET, "THE RIVER DUDDON" (Vol. LXXV., p. 488).

Amélie Rives.

Nurse Crumpet Tells the Story, September, 1887; The Story of Arnon, November, 1887; "Inja," December, 1887; Virginia of Virginia, January, 1888.

E. P. Roe.

Nature's Serial Story. A serial. December, 1883-December, 1884.

Saxe-Holm.

Farmer Worrall's Case. December, 1884.

H. P. Spofford.

The Mount of Sorrow, June, 1883; Mrs. Claxton's Skeleton, March, 1883; The Tragic Story of Binns, November, 1886; Three Quiet Ladies of the Name of Luce, November, 1884; Best Laid Schemes, August, 1883; By the Winter's Moon, February, 1882.

F. J. Stimson.

Passages from the Diary of a Hong-Kong Merchant, May, 1885.

Frank R. Stockton.

My Bull-Calf. July, 1884.

Chas. Dudley Warner.

A Little Journey in the World, April-November, 1889.

Mary E. Wilkins.

A Souvenir, March, 1885; A Humble Romance, June, 1884; An Honest Soul, July, 1884; A Gentle Ghost, August, 1889.

C. F. Woolson.

Serials: Anne, December, 1880-May, 1882; East Angels, January, 1885-May, 1886; Jupiter Lights, January-September, 1889; Neptune's Shore, October, 1888; A Pink Villa, November, 1888; At the Chateau of Corinne, October, 1887; The Front Yard, December, 1888.



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